

Musical America

MARCH

1957

MUSIC ROOM

MARCH 1957

**Poulenc Opera Has
Premiere in Milan**

**Death of Hofmann
Stirs Memories
Of Unique Artistry**

**Lois Marshall —
A Lifetime
Devoted to Music**

**Teddy Wilson —
Jazz Classicist**

**Metropolitan Opera
Gives New Production
Of La Traviata**

**YI-KWEI
SZE**



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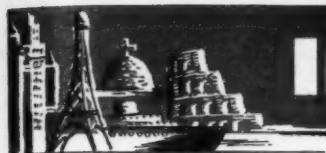
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International Report

New Poulenc Opera Proves Exciting in Milan

By PETER DRAGADZE

Milan.—The excitement that had possessed the Italian and European musical world for many months reached a climax on Jan. 26 with the world premiere of Francis Poulenc's opera "Dialoghi delle Carmelitane", which gained a standing ovation and 20 curtain calls at La Scala from an international public that had flocked to Milan from many parts of the world for this occasion.

The opera, divided into three acts and 12 scenes, is based on the play of the same name by Georges Bernanos. It tells the story of a French girl of aristocratic family, Bianca de la Force, who leaves her home before the reign of terror breaks out in 1789 and goes to the Convent of the Carmelites. There she hopes to find refuge from the fear of death that haunts her, only to go voluntarily to the guillotine later, together with the other nuns sentenced to this terrible fate by the Revolutionary Tribune to satisfy the lust of the bloodthirsty mob.

Commissioned by Ricordi

The idea to put this play to music came from Guido Valcarengi, managing director of the Ricordi publishing house, who commissioned Poulenc to prepare the opera. The enterprising firm has already signed contracts with Kurt Herbert Adler, to give this work its United States premiere in English on Sept. 20 in San Francisco, and with the new Cologne Opera House for its German premiere on July 15.

Poulenc has to a great extent solved the problem of setting the text of this powerful work. The success was partly due to its easily understandable and pleasant melodic line, divided into personal motifs that constantly repeat themselves. A Russian harmonic influence is noticeable in the orchestration of the death scene of the Prioress, in Act I, but it is in keeping with the solemn monastic atmosphere and contributes to the general pathos of the drama.

Nino Sanzogno conducted with serious and inspired intentions, but did not always bring out the more subtle colors and undertones of the score. Margherita Wallmann, in charge of staging, fully created the highly spiritual atmosphere of the Convent. Georges Wakhevitch designed appropriate sets with understanding of the period, also avoiding long and tiresome intervals between scenes by changing them with a brief blackout instead of a curtain.

First-Class Singing

The company was first-class, led by Virginia Zeani as Bianca; Gianna Pederzini, who gained a personal triumph, as the Prioress; Leyla Gencer as a decisive Madame Lidoine; Giliola Frazzoni in the powerfully dramatic part of Mother Maria; Eugenia Ratti, extremely moving as Sister Costanza; Vittoria Palombini, as Mother Giovanna; Nicola Filacuridi, as the brother of Bianca; and Scipio Colombo, as her father.

Outstanding performances were al-

so included in the January offerings of Prokofieff's "Angel of Fire", conducted with fervor and intensity by Nino Sanzogno. Christel Goltz was a thrilling protagonist and realistically brought the part of Renata to life. Rolando Panerai gave a sensitive portrayal of Ronald, with Enrico Campi excelling as the Inquisitor. Good work was done by the supporting artists, who included Gabriella Carturan, Maria Amadini, Mario Borriello, Gino del Signore, and Anna Maria Canale.

Staging Is Impressive

The staging by Giorgio Strehler was impressive, particularly the intimate scenes between Renata and Ronald in which was brought out the mysticism of the work. His incorporation of a miming nuns' chorus in the last act was highly ingenious. The sets by Luciano Damiani and the costumes of Enzo Frigerio were original and imaginative.

The third new work of the month was "Caino" by Felice Lattuada, also conducted by Nino Sanzogno. This opera, based on the story of Cain and Abel, contains some lovely but sugary music, written in the veristic style in fashion some 20 years ago. Nevertheless it was pleasant to watch and hear and had a deserved, medium-sized success. Nicola Benois designed the sets and costumes, while Mario Frigerio did the staging. The cast all sang and acted well and included Dino Dondi as Cain, Cesy Brogginini as Ada, Aldo Bertocci as Abel, Gabriella Carturan as Eve, and Constantino Ego as Adam.

The very beautiful production of "Pagliacci", by Franco Enriquez and set designer Pietro Zuffi, suffered from the singing of Franco Corelli, as



Poulenc's "Dialoghi delle Carmelitane" at La Scala. Left: Death of the Prioress (Gianna Pederzini, seated). Above: left to right, Eugenia Ratti, Giliola Frazzoni, and Virginia Zeani. Below: left to right, Francis Poulenc, Leyla Gencer, and Guido Valcarengi, director of Ricordi

Photos by Erio Piccagliani



Canio, who yelled and screamed his head off, more-or-less in tune, for the whole opera. Eugenia Ratti, an excellent young artist, was completely miscast as Nedda and had continually to force her small, light soprano voice to be heard. Tonio was taken by a young and inexperienced baritone, Romano Roma, whose lyrical voice

was unsuitable for this role in as large a house as La Scala. Enzo Sordello was an adequate Silvio.

The cast, fortunately, was partly changed at the third performance, when we had some exciting singing and acting from Clara Petrella as Nedda, Giuseppe di Stefano as Canio and Aldo Protti as Tonio.

Crowds Attend Final Toscanini Rites in Italy

The deep sorrow of the Italian people, and particularly of the Milanese, for the death of their country's greatest conductor was shown to the full on the occasion of his state funeral in Milan on Feb. 18. His coffin arrived at the Grand Central Station at 6 o'clock in the morning and was brought immediately to La Scala, where the conductor lay in state and over 20,000 people passed by the embalmed body of the Maestro in silent prayer.

In attendance were the family of

Maestro Toscanini, Wanda, Wally, and Walter, and his granddaughter Emanuela Castelbarco, now Duchessa d'Acquarone, and her husband the Duke; Antonio Ghiringhelli, general manager of La Scala; the mayors of Milan and Parma; government representatives and members of public institutions; and musical societies. Wreaths from the president of Italy, Her Majesty Queen Elizabeth II of England, and from many other notables were laid on the coffin.

(Continued on page 5)

Musical America

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Memories of a Master

WHEN Josef Hofmann died in a Los Angeles Nursing Home on Feb. 16 at the age of 81, the world of music, and the art of piano-playing in particular, suffered an irreparable loss: he was not only one of the greatest pianists of all time, but the last exponent of a glorious tradition that, with him, vanished as irrevocably as the snows of yesteryear.

Although his active repertoire was not large, he was a pianist in the grand manner whose mastery of the instrument and its tonal capabilities was second to none. He was master alike of the purely pianistic style of playing, the style that he preferred, and the now outmoded "orchestral" style. Who, having heard him play the Wagner-Liszt "Tannhäuser" Overture can ever forget it? Or hear the overture without recalling his performance of it? Although he himself maintained that the piano was a "monochromatic" instrument capable only of dark and light shadings, his simulation of orchestral color was, like his pianistic style, simply fantastic.

AND so it was with almost everything he played, provided he was in the mood. When he was in the vein, like Liszt and Anton Rubinstein, he could make a piano recital an enthralling and soul-stirring event and arouse his listeners to a fever pitch of enthusiasm.

Typical, but by no means the sole example, was

Passing Fad

A TEEN-AGE girl recently wrote a threatening letter to the President of the United States because Elvis Presley was being inducted into the army. A horde of teen-agers, thousands-strong, swarmed into Times Square a couple of weeks ago and created such a commotion in the Paramount Theatre during the showing of a film that there was serious concern that the balcony might collapse under the stamping of their feet. Similar incidents of frenzy and dementia have been occurring in other American communities and—mark this well—simultaneously throughout Europe, including the Soviet Union.

The alleged cause of this mass hysteria is something known as rock 'n' roll music which is being alternately damned and defended from the pulpit, in the press, in the school rooms and in the clinics of the psychiatrists. We have been duly impressed, and even got a bit of perverse satisfaction, perhaps, out of the idea that anything musical could exert such a powerful influence over human behavior. We know, of course, that Verdi's early operas always were carefully screened by government censors because of their riot-producing potential against the Austrian occupation, and we have been present on occasions when hymns like "Onward Christian Soldiers", "The Star-Spangled Banner", "God Save the King" and the

the recital he gave in Carnegie Hall on Saturday afternoon, Jan. 19, 1935 (curiously enough, most of his unforgettable New York recitals took place on the Saturday afternoons closest to his birthdays), when his playing scaled one Olympian height after another.

HE began to play at 2.30 p.m.; it was close to six o'clock when he finished and then only because the lights were lowered. All told, there were 14 encores—five during the program and nine at the close. Since the program included, besides the shorter works, the Bach-Liszt Prelude and Fugue in A minor, the Schumann "Carnaval", the Chopin F minor Fantasy, the Scriabin Sonata in F sharp, and the Liszt "Mephisto Waltz", and such encores as the Liszt 12th Rhapsody and the Strauss-Godowsky "Fledermaus", this was a marvelous feat of endurance as well as a never-to-be-forgotten lesson in great piano playing. Not content with that, Hofmann is reputed to have repeated the whole performance, encores and all, at a private soiree that same evening.

He was, in short, a giant among musicians, both by reason of his natural endowments and by reason of the intelligence and unceasing devotion he brought to his art. We can be proud as human beings to have known one who was so great and lived so useful and creative a life. (A resume of Hofmann's life is on page 7.)

"Marseillaise" have moved multitudes to cheers and tears. We know, too, though not at first-hand, about the powerful emotional impact of tribal dances and incantations, and we are titillated by the privilege of grappling with so vital and mercurial a force.

WE FEAR, however, upon inspection, that rock 'n' roll doesn't live up to its billing. We do not find anything in it to move anybody in any spectacular way, and we suspect that the viewers with alarm have been jumping to conclusions and getting the cart before the horse. At best rock 'n' roll is a kind of glorified hillbilly music with a two-beat, the familiar twanging guitar and a grotesquely distorted vocal line picked up from the blues. The insistent rhythm is no different from nor compelling physically or emotionally than any jazz-based idiom, whether dixieland, boogie-woogie, swing, or any other of the manifestations of evolving jazz which succeed each other almost as rapidly as women's fashions.

The rock 'n' roll music in itself can hardly be an incitement to violence. It just isn't that good. More likely it is merely a convenient vent through which a gravely disturbed and uncertain generation can release and externalize its inner tensions. Tomorrow there will be something else.

On the front cover

The youngest son of a Shanghai businessman, Yi-Kwei Sze graduated from the National Conservatory of Music in Shanghai at the age of 21. The bass-baritone was kept busy during the war giving benefit concerts and training Chinese song leaders. Following an appearance in 1943 in Kunming for the American Air Force, he decided to come to the United States, but it took three years for him to raise money and gain admission to this country. In this project he had the assistance of his fiancée and accompanist, Nancy Lee. When the two musicians were married, it was in New York in January, 1947.

Mr. Sze continued his studies here, with the late Edyth Walker and Alexander Kipnis. He made his New York debut in October, 1947—the beginning of an extensive career on American and other concert and opera stages. He appeared in the New York premiere of Walton's opera, "Troilus and Cressida" with the New York City Opera, and he has also sung with the San Francisco and Philadelphia companies. He was in the NBC-TV Opera Theater's "Magic Flute", produced during the Mozart bicentennial. He has toured in Australia, New Zealand, Alaska, Hawaii, and the West Indies. (Photograph by Paul Cordes, New York, N. Y.)



YI-KWEI
SZE

MUSICAL AMERICA

International Report

(Continued from page 3)

At 9:45 precisely, the orchestra of La Scala conducted by Victor de Sabata, who had come out of convalescence at great risk to his health for this occasion, played the Funeral March from Beethoven's "Eroica" Symphony, which was relayed on loudspeakers to the Piazza Scala, where over 100,000 people were gathered. At 10:30 the funeral procession passed through the center of Milan and terminated at the Cathedral,

where the Bishop, Monsignor Montini, held Mass in memory of the Maestro, after which the chorus of La Scala sang parts of Verdi's "Requiem".

The procession then moved on to the cemetery. Massed choirs from La Scala and other musical organizations sang the celebrated "Va, pensiero" from "Nabucco". The tomb was closed, with the body of Arturo Toscanini at rest near that of his beloved wife, Carla.

Florence Opera's Maintenance Reported in Danger

Florence.—In the present grave crisis of the Italian theatre, the Teatro Comunale and the May Festival seem to be fighting a losing battle. Against the government decision, which would seem to be no less than the nationalization of opera throughout Italy, the Florentine mayor La Pira has declared his intention to carry on without government aid. The theatre is to remain a private body, retaining its high level of artistic production. But cold economic facts make it evident that unless Florence contributes ten times as much as ever before, even the most economical maintenance of the theatre will be impossible. Mayor La Pira, however, has been assured by President Gronchi, on the latter's visit here, that the May Festival will go on.

But things are not quite so bad as they seem. If the government takes control, opera will go on as before, and if the presence locally of officials from Rome is unpleasant for the *sovrintendenti*, that is their concern. What concerns us is the quality of these government-controlled productions.

Many German Singers

This January, when opera seemed to be on the brink of a fateful precipice, when indeed at one point the dismissal of the orchestra and chorus was ordered by minister Brusasca, every performance seemed to be the last. Again, probably for economy, we have had a large share of German singers in Weber's "Der Freischütz" and Wagner's "The Flying Dutchman", with only "Un Ballo in Maschera" featuring Italian artists. Frankly, these German singers have not been impressive, and the best singing of the month has come from Anita Cerquetti and Gianni Poggi, as protagonists in "Un Ballo in Maschera", with a very impressive group of singers in lesser roles—Ebe Stignani, Ettore Bastianini, Maria Manni Jottini, Giulio Neri, and Paulo Washington. Emidio Trieri's conducting, revealing his excellent musicianship and talent for music of this stamp, made for a musical production of the first order, while stage action, under Umberto Benedetto, was always lively and interesting.

Weber's "Der Freischütz" made an excellent impression, both as a musical masterpiece and as a work possessing dramatic intensity far beyond the norm of its period. The scene of the casting of the magic bullets, with its intense, supernatural atmosphere, was put over in a gripping, masterful fashion. Cajo Kuhnly's scenes at this point were of unusual excellence, of a fantasy quite beyond his usually

pedantic realism. The protagonists, Sebastian Feiersinger (Max) and Hertha Wilfert (Agathe) were pleas-



Foto Marchiori

Act II from "Der Freischütz" as given by the Teatro Comunale in Florence. Cajo Kuhnly's settings were particularly praised

ant singers, though not exceptional. Georg Stern's Kaspar was vividly dramatic, but his insistence on drama was done at the expense of musical quality. Other singers included Alfred Poell, Hanny Steffek, Friedrich Gynrod, and Liliana Poli. Carlo Maria Giulini was the conductor, and his intuition and intimacy with this score were outstanding.

Wagner's "The Flying Dutchman" was under Vittorio Gui's baton, and from the orchestral and choral point of view went with the fine precision

and verve which one can expect of him. But the principal male singers were not well chosen. Tomislav Neralic (The Dutchman) and Otto von Rohr (Daland) were disappointingly pedantic. Ernst Gruber (Erik) was hopelessly insufficient. The only really pleasing voice was that of Siw Ericsson (Senta), who showed a dramatic personality of high order. Frank de Quell's stage direction and Cajo Kuhnly's scenery suited the subject ideally.

—Reginald Smith Brindle

Paris Hears Così Fan Tutte In Delightful Performance

Paris.—George Sebastian's baton has had the effect of a magic wand at the Opéra-Comique and refuted the widely-held belief that the French cannot sing Mozart. His direction of a new production of "Così fan tutte" in French compared only with the best, handling the musical ensemble in a masterly way.

The best available resources and voices of the Opéra and Opéra-Comique were assembled to present Mozart in as pure and radiant a manner as possible. To this end, Mr. Sebastian was given a free hand to choose the cast, and he directed all rehearsals for over a month before the opening. The result was a lively, balanced and sensitive ensemble between the soloists and orchestra, and an enchanting production, which has been universally acclaimed in the French press.

Jacqueline Brumaire headed a distinguished cast as Fiordiligi, a role she has already sung in Italy under Guido Cantelli, who regarded her as a great singer. She has that rare voice, a dramatic soprano (or more exactly a soprano "spinto"), which is at an equal advantage throughout her considerable range. She brought a variety of tone and inflection that one rarely suspects this role to contain.

Gisèle Desmoutiers and Nadine Renaux gave excellent performances as Dorabella and Despina, and if Jean Girardeau was inclined to force his acting a little, his voice was an asset in the role of Fernando. Louis Noguera and Pierre Froumenty filled the roles of Guiguelmo and Don Alfonso with distinction. The orchestra, under Mr. Sebastian's direction, sparkled throughout with feeling, intelligence and wit, and the vocal

New Festivals To Start in Europe

Geneva.—The European Association of Music Festivals has announced two new festivals which will be held this year. They will be at Dubrovnik, Yugoslavia, from July 1 to Aug. 31, and at Santander, Spain, from Aug. 2 to Sept. 2.

Opera, orchestral and chamber music performances, ballet, folk music and dances, and theatre will be featured at Dubrovnik, with the Belgrade and Zagreb Operas participating, as well as the Janacek Quartet and major orchestras of Yugoslavia. Similar events, with the exception of opera, will be held at Santander. The Orchestre de la Suisse Romande will be heard under Ernest Ansermet and Ataulfo Argenta. Also to be heard will be the Vienna Octet, Artur Rubinstein, Zino Francescatti, Gaspar Cassadó, the ballet companies of the Royal Opera of Stockholm and of the Netherlands Opera, and the Chamber Orchestra of Madrid.

duets, quartets and sextets were beautifully balanced, a credit to singers and conductor alike.

Attractive costumes and decors completed what would have been a first-class production, if it were not for one regrettable concession made to the public of the Opéra-Comique. The recitatives were spoken and not sung, as is the case in all the current Mozart productions at the Opéra and Opéra-Comique. But the policy is regarded as a temporary one, and it is hoped that later it will be possible to present Mozart's Italian operas with the continuity of their sustained musical form.

In the concert hall there has been much to delight the ever-growing public in Paris for 18th-century music. That superb ensemble, the Virtuosi di Roma, gave two concerts at the Salle Gaveau in which they played the entire Op. 8 of Vivaldi—entitled "Il Cimento dell'Armonia e dell'Invenzione", including the famous "Seasons". Renato Fasano had the gift of "persuading" his musicians to rediscover and enjoy what they were playing, while keeping every detail and nuance under control.

Another fine Italian chamber ensemble, I Musici, were also heard at the Salle Gaveau. They, too, played Vivaldi's "Seasons", as well as one of his concertos for viola d'amore, together with works by other early 18th-century Italian composers. As an encore, I Musici gave a brilliant performance of two movements from Britten's "Simple Symphony".

Arthur Grumiaux's style and tone, which were always exceptional, have acquired greater maturity in recent years. With the Vienna Symphony, conducted by André Vandermoot, he played an exquisite performance of Mozart's G major Violin Concerto, K. 216. His beautiful tone was, however, in strange contrast to the strings of the orchestra, which sounded exceptionally harsh and dry.

Edmund Pendleton's yearly performance of Handel's "Messiah" in English at the Salle Pleyel was more successful than ever this year, and the large hall was filled with an appreciative audience. Margaret Whipp, young soprano from England, gave an excellent performance, and Marie-Lise de Montmollin, contralto, handled the English text with distinction. Two experienced singers, John Kenneth, tenor, and James Atkins, bass, again came from England to complete the quartet of soloists. The massed choirs were impressive, and the performances of the "Hallelujah" chorus and the final "Amen" were particularly fine.

Electronic Music Demonstrated

Music of a very different kind was presented by the "Concerts du Domaine Musical", sparked by France's leading young 12-tone composer, Pierre Boulez. Following a successful concert, in which Stravinsky's new "Canticum sacrum" and Webern's Second Cantata were heard by a large and somewhat divided public at the Salle Gaveau, this society gave a demonstration of electronic music made in the Cologne studios by Ernst Krenek, Herbert Eimert, and Karlheinz Stockhausen, together with instrumental works by John Cage, Henri Pousseur, and Stockhausen. The outstanding new talent to emerge from this concert was Stockhausen, a young German who is still in his 20s. His "Zeitmasse" for wind quintet, and his electronic "Gesang der Junglinge" (with voices as well as electronic notes) display an original and inventive mind that should go far.

—Christina Thoresby

International Report

Danish Architect Designs New Sydney Opera House

Sydney.—The result of the international competition for the building of a National Opera House in Sydney was announced by Mr. Cahill, Premier of New South Wales, at a public meeting on Jan. 29.

Two hundred seventeen designs from practically every country in the world were submitted, and first prize of \$10,000 went to Joern Utzon, 38, of Hellebaek, Denmark.

Second prize (\$6,000) was awarded to a group of American architects: J. Marzella, L. Loschetter, W. Cunningham, W. Weissman, M. Brecher, R. Geddes, and G. Qualls, of Philadelphia. The third prize (\$2,000) was received by the English architects Bosissevain and Osmond of London.

The unique feature of Utzon's design is the unusual roof consisting of a series of interlocking shell vaults, the highest of which covers the stage tower, others spanning staircases from which one will have an extensive view of Sydney harbor. The ramp on the outside right (see picture) is thought of as a ceremonial approach to the theatre; steps, 100 yards wide, will lead to a landing, 100 by 50 yards. On the left of the landing will be a restaurant and a bar sheltered partly by one of the shells.

Two Independent Towers

In contrast to the majority of designs, which placed backstage and stage tower in the center of the two auditoriums (the conditions called for a large auditorium seating approximately 3,000 people, and a smaller one for approximately 1,200 people), Utzon proposed two independent towers, each with its own stage and backstage. By way of two further sets of steps, one will reach the auditoriums from the landing and enter them on the level of the front rows. Outside staircases will also lead to the higher tiers of the halls, neither of which will have balconies, dress circle, or boxes.

American architect Eero Saarinen, one of the four judges, described the total concept of the building as "an outstanding piece of art" and was specially impressed by the simplicity of the plan. J. L. Martin, the designer of London's Festival Hall and another adjudicator, considered the design as "a great building", and thought that the shell vaults of the roof would very appropriately give the impression of yacht sails and thus fit admirably into the total landscape of Sydney harbor.

In their official report the judges stressed the fact that their decision

was unanimous. But, as expected, violent controversy sprang up within 24 hours, and editors of daily papers were swamped with letters from the public, which described Utzon's plan as everything from "a magnificent piece of poetry" to a "glaring monstrosity".

In a speech before he announced the prize-winners, the Premier of New South Wales declared the government's determination to start with the building within the shortest possible time. He indicated that the state is prepared to meet the greatest proportion of the building cost, but that the balance will have to be raised by a public appeal and by subsidies from the Commonwealth Government, the City of Sydney, and the Australian Broadcasting Commission, which will be the largest user of the new building, with orchestral concerts and solo recitals.

—Wolfgang Wagner

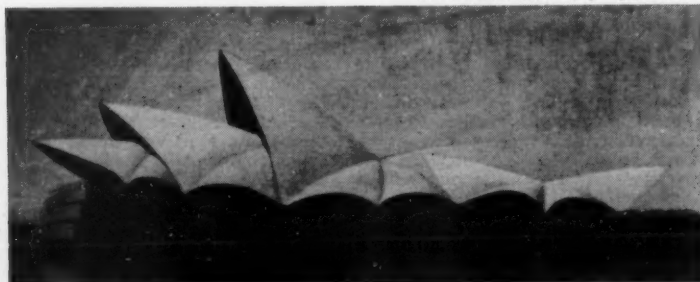
Toronto Hears Berlioz Oratorio

Toronto.—A particularly rich season of musical events in Toronto reached a mid-winter climax on Feb. 6 in a performance of Berlioz's "The Damnation of Faust", by the Toronto Mendelssohn Choir and the Toronto Symphony under the direction of Walter Susskind. The presentation in Massey Hall was inspired, offering nothing but what the romantic French composer intended, but all of that. The result was a standing, cheering ovation for conductor, soloists, choir, and orchestra that broke all records for public demonstrations by ordinarily conservative Toronto audiences, and which consolidated the respect Mr. Susskind has won during his first half-season as conductor of the orchestra.

The work had dramatic intensity, performed with the integrity Mr. Susskind elicited from soloists, the 100-voice choir and full orchestra. His soloists were Lois Marshall, as Marguerite; Richard Cassilly, of Baltimore, as Faust; James Milligan, as Mephistopheles; and a young Toronto baritone of great promise, Victor Braun, as Brander. Soloists were at top form, Miss Marshall especially displaying the best of all her talents. Mr. Cassilly was not only clearly heard with the full orchestra and chorus in action, but he also maintained artistic quality in solo bravura, fortissimo passages.

There is a tendency to believe that

Joern Utzon's prize-winning design for a National Opera House in Sydney
Consolidated Press Ltd., Sydney, Australia



chamber music and ballet from the European classical period is discounted on this continent. The notion was effectively dispelled by the recent performances here by the Vienna Octet, the Quartetto Italiano, and the National Ballet Company of Canada. The Octet, whose first violinist is Willi Boskowsky, concertmaster of the Vienna Philharmonic in its early-season appearance here, played on Jan. 4 in Eaton Auditorium at an open concert for the Women's Musical Club. The group performed the Beethoven Septet in E flat major, Op. 20, and Schubert's Octet in F, Op. 166.

The performances by the Viennese musicians must be accorded high place. They managed to be precise without pedantry, romantic without "schmalz", and virtuosic without loss of any of the balance and blend of ensemble music. The group was disciplined to the point at which its music emerged with freedom and ease—a reincarnation of that day in which chamber music was played for the mutual pleasure of performers and auditors.

The Quartetto Italiano concluded

Steber Makes Appearances In Opera in Yugoslavia

Belgrade.—Eleanor Steber, American operatic singer absent from the Metropolitan Opera this season, recently set out on her four-month tour of Europe and Asia. After Vienna, where she sang in "Tosca" and gave one concert, she appeared before the Yugoslav public in two guest performances, on Jan. 8 and 13, in Verdi's "La Traviata", at the Zagreb and Belgrade Operas respectively, while on Jan. 11 she gave a recital in Belgrade.

Miss Steber fully vindicated the reputation of a great artist which she enjoys internationally. Her presentation of Violetta was unforgettable, both from singing and acting viewpoints.

A former leading singer of the Zagreb Opera, tenor Rudolf Franci was an excellent second to Miss Steber. He used his voice effortlessly and with full mastery, the Violetta-Alfredo duet in the second act being one of the most appealing parts of the performance. Germont was portrayed by Milivoj Belavic, who appreciably lagged behind the other two in his acting. Mladen Basic, opera director, conducted the performance.

Recital in Belgrade

Miss Steber's recital in Belgrade offered the quintessence of vocal artistry—rich imagination and polished style. Of her program, the most interesting songs were "The Mother of Abraham Lincoln" by Davis, two traditional American songs by Aaron Copeland, and "When I am Dead" by Edwin Biltcliffe.

The monologue from Menotti's "The Telephone" was done in a masterly way, as well as arias from Verdi's "Otello" and "La Forza del Destino".

Both the Zagreb and Belgrade Opera have put Donizetti's "Lucia" in their repertoires this season, and its premiere in Belgrade fell in mid-December. Nada Sterle was in the leading role, appearing for the first time after a prolonged absence. She showed excellent control in the coloratura passages, while in her middle and low registers she was less accomplished. Other roles were sung by Stjepan Andrasevic, Krsta Krstic,

a series of three performances in the Royal Conservatory of Music's concert hall on Feb. 9, the other programs having been on the two preceding evenings. Throughout the series the group justified its reputation as one of the world's leading string quartets.

The National Ballet of Canada this season has brought its repertoire to a higher standard of artistry, both in its classics and in new works by Tudor and by three Canadians: Ray Moller, Grant Strate, and Brian MacDonald. Another work by David Adams, the company's leading male dancer, is also being performed.

The company has not only become a genuinely national contribution to Canada's lyric theatre, but also a versatile ensemble capable of fine artistry in anything from a traditional "Swan Lake" to the interpretation of modern story themes set to contemporary music. The company concluded its three-week Toronto season at the Royal Alexandra Theatre on Jan. 26, with a higher reputation and a better box office than in former years. It is now on tour in the United States.

—Colin Sabiston



"Traviata" curtain call in Zagreb: Eleanor Steber, the Violetta; Mladen Basic, the conductor; Milivoj Belavic, the Germont

Nikola Jancic, and Ilija Gligorijevic. The chorus, incidentally, lived up to its part with distinction. Bogdan Babic was the conductor, Josip Kujundzic the director, and Dusan Ristic the scenic designer.

The Belgrade Opera has received an invitation to appear this spring at the International Festival in Paris. It is planned to give "Don Quichotte" by Massenet, with Miroslav Cangalovic in the leading role. In May, the Belgrade Opera and Ballet will perform at the festivals in Wiesbaden and Florence. "Boris Godunoff" and "Don Quichotte" are to be presented in Wiesbaden, while in Florence they will do "Katja Kabanova" by Janacek. The Belgrade artists will in all probability appear in Zurich, too, in "Prince Igor" and "Khovanchina", plus a ballet performance.

The management of the Dubrovnik Summer Festival has fixed a definite schedule for this year—eight productions to be held from July 1 to Aug. 31, both musical and dramatic events. The Zagreb and Belgrade operas will appear, the Belgrade Opera doing "Boris Godunoff", "Prince Igor" and "Don Quichotte", the Zagreb troupe "Otello", Britten's "The Rape of Lucretia", and "Zadar Gold" by the Croatian composer Ivan Brkanovic. In addition, several concerts are

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Death of Hofmann Stirs Memories of Unique Artistry

By RAFAEL KAMMERER

WITH the death of Josef Hofmann on Feb. 16 the world has lost one of the greatest pianists who ever lived. It is true that there are many fine pianists, there was only one Hofmann. It is a sad commentary on our civilization that with his departure have gone forever the most masterly, moving and exciting interpretations of the Schumann Fantasia in C and "Carnaval", the Chopin Sonatas, and sundry other masterpieces of piano literature that any of us have probably heard or are likely to hear again.

Unlike the late Walter Gieseking, Hofmann left few recordings of his art. Although these give but a meagre glimpse of his greatness, they are doubly treasurable for that. His early Columbia and Brunswick recordings (which were reviewed at some length in the February issue of *MUSICAL AMERICA* in the article "Golden Age of Pianists Preserved on Old Records") are, of course, no longer obtainable except as rare collector items.

At the moment, the only available recording of Hofmann's playing is the single 12" Columbia LP (KL4929), released last year on the occasion of the pianist's 80th birthday, of some privately made acetate recordings taken during his "Golden Jubilee" Concert at the Metropolitan Opera House on Nov. 28, 1937. Hofmann—whose interest in science was second only to his love for music and who held some 60 patents on his automobile inventions—left other recordings that can and should be processed.

Whatever there is of Hofmann's playing, including the old acousticals, should be made available in permanent form.

Hofmann's more recent American career is still relatively fresh in people's memories, but only the older generation can remember or look back to his earlier triumphs. When most of us were born, he was already a world-famous pianist. Throughout his life, he accomplished prodigies in a quiet, workmanlike manner that was far more impressive than any amount of pseudo-showmanship.

Series of 21 Recitals

In 1913, in Petrograd, Russia, Hofmann gave what is probably the most remarkable series of recitals ever given by a pianist when, in twenty-one recitals, he played 255 compositions from memory before 67,000 people, many of whom stood all night, night after night, in the bitter cold waiting for the box office to open. That Russian tour marked a turning point in his career for it restored his confidence in himself. Russia had not heard him as a boy wonder and accepted him as a mature artist at face value. How hard it was for him to live down his triumphs as a child prodigy was eloquently told in his own words in an interview with Quaintance Eaton (*MUSICAL AMERICA*, Nov. 25, 1937) at the time of his Golden Jubilee Concert. "How difficult it is to be a prodigy and then to come back later and be accepted as a mature artist" he said. "It's like being the son of a famous father, except that in this

case it is your own self they are comparing yourself with, to your disadvantage. You are the shadow of your early power and it is heartbreaking business to climb out of it into your own light . . . I was a long time winning America back." Win her back he did and in the decades following the first World War, he, with Rachmaninoff and Paderewski, formed a triumvirate of pianists that held sway until death called his confreres away and he himself retired in 1947. Of the three, Hofmann was probably the greater pianist simply because he had more pianistic resources at his command than either Rachmaninoff or Paderewski, or any other pianist.

At the age of five with his parents.



Hofmann at the zenith of his long career, when he celebrated the 50th anniversary of his American debut, which took place on Nov. 29, 1887

Above and beyond this he was a phenomenally gifted musician. As a composer, Hofmann is less well known. His works include a symphony, several piano concertos as well as short pieces many of which were first published under the pseudonym of Michael Dvorsky. In 1907 he wrote a series of articles on piano playing for the *Ladies' Home Journal* and for several years he ran a "Question and Answer" column in the magazine. These were later combined and published

nearby Warsaw. By the time he was ten, he was already acclaimed a second Mozart. Yielding to public demand, his father took him to Berlin where he performed the Beethoven C major Concerto with the Berlin Philharmonic under Hans von Bülow's direction. From there he went to Paris where Saint-Saëns declared that the boy had nothing more to learn about music.

New York Debut

Following triumphs in Europe, Josef Hofmann, not quite 12, made his historic New York debut at the Metropolitan Opera House, which was sold out for the event, on Nov. 29, 1887. Assisted by an orchestra of 100 musicians led by Adolf Neuendorf, he played Beethoven's C major Concerto, the Weber-Liszt Polacca Brillante, and a group of piano solos by Rameau, Chopin and himself. Henry T. Finck, reviewing the concert in the *Evening Post* the following day, admitted that he went to the concert "in a



(Above) The boy prodigy.
(Right) In young manhood

in book form as "Piano Playing with Piano Questions Answered". What Hofmann had to say on piano playing in 1907 is as pertinent and timely today as it was then; maybe more so.

Josef Hofmann was born on Jan. 20, 1876, in Cracow, Poland, the son of musical parents. His mother was an opera singer and his father, Casimir Hofmann, a pianist, teacher, and opera conductor. The boy began the study of the piano at the age of four under the tutelage of his sister. At five, his father took over his musical education, and at six he played his first recital in





(Left) Hofmann in his middle years. (Below) The program of his American debut, at the Metropolitan Opera House in 1887. (Right) Arriving with Mrs. Hofmann for his jubilee concert on Nov. 28, 1937

Metropolitan Opera House.			
Tuesday Evening, November 20, 1937.			
JOSEF HOFMANN			
Under the direction of Messrs. ABBEY, SCHOEFFEL & GRAU			
PROGRAMME			
1. OVERTURE, "Carnival Romances."	BERLIOZ		
2. CONCERTO in C major (No. 1) for Piano and Orchestra.	BETHOVEN		
3. "Phaeton," Symphonic Poem.	SAINT-SAËNS		
4. VARIATIONS.	RAFFAL		
5. OVERTURE, "Midsummer Night's Dream."	MEYERBEER		
6. BERCEUSE, WALTZ.	JOSEF HOFMANN		
7. NOCTURNE, WALTZ.	JOSEF HOFMANN		
8. POLONAISE for Piano and Orchestra.	JOSEF HOFMANN		
CONDUCTOR: ADOLPH NEUBERGER			
* Phaeton, son of Helios and Clytemnestra, has obtained permission to drive the chariot of the Sun; but his horses, unaccustomed to the reins, fail to keep control over the fiery charges and they are lost away. The flaming chariot, flames out on course, approaches the Earth, and as all the Universe is thus threatened with destruction by the flames, Jupiter, in a flash of lightning, checks the impetuous Phaeton, throwing him into the river Eridanos.			
ACTING MANAGER, ROBERT MANAGER, REPRESENTATIVE.	MR. MARVIN R. MALLER, MR. W. H. MORTON, MR. JOHN N. LEONARDSON.		
MANAGER FOR METROPOLITAN.	MR. CHAS. WOLFE.		

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vicious mood, hand on tomahawk. But Master Hofmann's playing immediately soothed the savage breast". William J. Henderson wrote in the *New York Times* "But one thing is certain — Josef Hofmann was born to be a pianist, and as such today at the age of ten (sic), he is in the front rank."

Hofmann gave 42 concerts throughout the country before the Society for the Prevention of Cruelty to Children, on the supposition that he was being exploited and his health undermined, stepped in and persuaded all parties concerned, not without some litigation, to end the tour. Alfred Corning Clark of New York offered to put up \$50,000 for the boy's education on condition that he stayed off the concert stage until his 18th year. The offer was accepted and the boy pianist returned to Europe for further study, at first with Urban and Moszkowski, and then, for two years, with Anton Rubinstein. Hofmann was Rubinstein's only private pupil. He had, all told 40 lessons with that master.

Retirement a Mixed Blessing

Like the interventions of so many well-meaning busy-bodies, the enforced interruption was not an unmixed blessing to the party directly concerned—Hofmann himself. In the aforementioned interview with Miss Eaton, Hofmann expressed his doubts about the wisdom of preventing child prodigies from appearing in public. In his own case, he felt that it did him incalculable harm and that it took him years to regain the composure and ease he had on the concert platform as a child.

At 18, Josef Hofmann resumed his concert career. Returning to the United States for the first time in 1900, he made repeated tours of this country and eventually made his home here. From 1926, the year he became a citizen, to 1938, when he resigned, he was director of the Curtis Institute in Philadelphia. The apex of a long and brilliant career was Hofmann's "Golden Jubilee" Concert at the Metropolitan Opera House, on Nov. 28, 1937, when, with the assistance of an orchestra from the Curtis Institute conducted by Fritz Reiner, the

pianist performed Rubinstein's D minor Concerto, his own "Chromatic" for piano and the group of piano solos which can still be heard on the "Golden Jubilee" disk. Hofmann's last Carnegie Hall recital took place on Jan. 19, 1946. For several years prior to his death, the pianist had been working on his autobiography, or, as he called it, "My Last Will and Testament".

Surviving the pianist are a daughter, Joseffa, from his first marriage; his second wife, the former Betty



Short, and three sons, Anton, a faculty member of Harvard University; Edward, a sergeant in the United States Air Force; and Peter, a student in California.

Josef Hofmann loved the piano; he considered it the "chastest" of all instruments and attributed its "wearing" quality — the fact that one can listen to a piano longer than any other instrument—to that virtue. He believed that a musician could be well content to be a pianist. He was a pianist without peer and we mourn his passing. It can be said of him what Virgil wrote long ago in eulogy of another great musician — "so long as bees eat thyme and cicadas feed on dew—your name and praises shall survive."

Mozart's Idomeneo Staged By Stockholm Opera

Stockholm.—The final event of the Mozart celebration, and the high spot, was the first performance in Sweden of "Idomeneo" at the Stockholm Opera. As distinguished from the baroque-style productions in other countries, this "Idomeneo", staged by the authoritative and brilliant Harald André, and knowingly conducted by Herbert Sandberg, had classical style and balance, proving itself a living, gripping drama.

The cast was doubled, the four leading parts sung by Set Svanholm and Conny Söderström, Idomeneo; Nicolai Gedda and Sven-Erik Vikström, Idamantes; Elisabeth Söderström and Eva Prytz, Ilia; and Hjordis Schymberg and Aase Nordmo, Elektra. The sensation of the performance was Set Svanholm's portrayal of the King of Crete—his first Mozart part. Purity of style marked his smooth, expressive singing, and his bearing was imposing and noble—well made-up and in regal costumes.

All of the cast were at their best. Stellan Mörner contributed exquisite sets and costumes, and Arne Sunnegårdh trained a masterfully-studied chorus. Incidentally, during the bicentennial of the composer's birth,

the Stockholm Opera presented 64 performances of Mozart operas.

Nicolai Gedda's three months' home engagement was completed with his last appearance as Idamantes, Jan. 27. He gave stronger impressions as a singer than as an actor, but he formed his parts with taste and intensity.

Jussi Björling's many guest appearances in various roles during January caused rejoicing by his home public—his fans never slacken over here. Some of his performances were quite striking. With Birgit Nilsson as Tosca and Sigurd Björling as Scarpia, in "Tosca"; and with Aase Nordmo as Leonora and Hugo Hasslo as Luna, in "Il Trovatore". Mr. Björling's portrayals of Cavaradossi and Manrico were superbly matched.

Birgit Nilsson in "Tannhauser"

On her short visit home, Miss Nilsson also appeared as Elisabeth in "Tannhäuser", lending vocal splendor and enchanting aura to the part.

With its unmusical, rough Swedish translation and distorted version of the title part, the "Carmen" production at the Opera House remains a failure. Singers forced to follow these exaggerated directions cannot give their own conception of the title role,

or put a personal stamp on their acting.

On Dec. 14, "Anabase", a fascinating oratorio by Karl-Birger Blomdahl, was given its world premiere in a broadcasted performance in the series of contemporary music at the Konsertföreningen. Its success caused a repeat broadcast on Jan. 14.

The text, in French, is a huge poem by Saint-John Perse, a pseudonym for a former diplomat, Alexis Saint-Leger, now retired and living in the United States. The wide scope of this poem covers centuries and continents, touching on the philosophies of leaders such as Alexander the Great, Moses, Genghis Khan, Jesus, and others. Specially emphasized is the relationship between leader and people.

Lengthy Work

The book is big, but through skillful handling the performance—prologue, seven movements, and epilogue—takes only 75 minutes. The leading part is divided between a baritone, representing the philosopher, sung here by Erik Saedén; and a spoken part, portrayed the dynamic prince, recited by Anders Näslund. The choir, trained by Eric Ericson, sings as well as talks, with rhythmically-spoken fuge in the last movement.

Musically, the oratorio is based on themes derived from one 12-tone series. Key words and expressions of the poem have musical equivalents, building a framework or architecture for the musical construction. The seven movements are expressive and varied, and the work as a whole indicates Blomdahl as a strongly dramatic as well as lyrically sensitive composer. Sixten Ehrling conducted with knowing security.

Around Feb. 1, Blomdahl was to be honored by a Blomdahl-week with the BBC in London. Norman Del Mar conducted his Third Symphony—"Facets"; the vocal and orchestral work "Hall of Mirrors" was done twice, with the Swedish soprano Elisabeth Söderström as one of the soloists; and Hans Leygraf, pianist, appeared in the Chamber Concerto for piano, woodwinds, and percussion. About the same time, three Blomdahl works, "Walpurgis Night", "Pastoral Suite", and the Chamber Concerto, were broadcast in the United States from the University of Minnesota.

"Carmina Burana" Repeated

The twice-repeated performance of Carl Orff's "Carmina Burana" on Jan. 23 and 24, with Hans Schmidt-Isserstedt conducting and with Elisabeth Söderström and Set Svanholm as soloists, surpassed the presentation of the work with the same cast two years ago. The choruses sang magnificently, with stunning rhythmical precision. Johannes Norby was choral director.

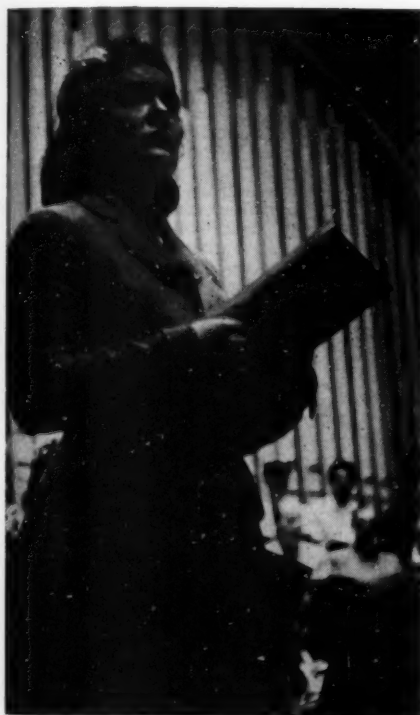
The foremost instrumental recital here was that of Norwegian pianist Robert Riefing, in January and February, playing Beethoven's 32 piano sonatas in six recitals, all of them sold out. The sonatas were not performed chronologically, but rather balanced artistically with each other, content-wise. Mr. Riefing was well equipped for such a tremendous task.

The same pianist also substituted for the American violinist, Michael Rabin, who became ill, and on a few hours' notice saved a subscription concert by playing Beethoven's G major Concerto—excellently so.

On Jan. 20 a program of electronic music was broadcast over the radio. Electronic music laboratories exist at present only in Cologne, Tokyo, and

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Lois Marshall's Devotion To Music Reaches As Far Back As She Can Remember



Adrian Siegel

By
ROBERT
SABIN

*... not so much a
key to power
as a way of life*

SOME artists reflect in music the general prodigality and explosiveness of their temperaments. Others (equally great) are transfigured by music and step out of the quietness of their souls in the act of interpreting and recreating masterpieces. It is to this second category that Lois Marshall belongs. She neither dresses nor speaks extravagantly; she does not seem to be perpetually enacting the star role in a high-power script; yet somehow one realizes very quickly when one talks with her that there are deep wellsprings of music in her. When she talks about singing, the glow that comes over her on the concert platform makes itself evident. A strong, concentrated personality, all the more impressive for its reticence, is brought into view. To her, music

is obviously not so much a key to power and fame or an outlet for self-assertion as it is a way of life, an inward experience that gives meaning to the whole world around her. She has enjoyed brilliant success, but she speaks of it only in terms of what it has meant to her musically.

This overwhelming and instinctive devotion to music goes back as far as she can remember in her childhood. She was born of Scotch-Irish parentage in Toronto, one of a family of seven children. Her parents were not musicians, but one of her brothers, who was about twelve years older than she was, had an excellent tenor voice and studied singing. He was an avid collector of recordings and his admiring little sister used to spend many a happy hour listening to the

voices of Galli-Curci, Caruso, Ruffo and other great singers and learning to know the symphonic repertoire. An illness kept her from school until she was eight, but she was so diligent a pupil and so devoted to music that she was admitted to the Royal Conservatory in Toronto at twelve.

She now encountered an influence of the greatest importance in her musical development — her study with Weldon Kilburn, who not only taught her singing but became her accompanist and musical advisor in her later career. As soon as she began working with Mr. Kilburn at the Conservatory, she realized that she had found an ideal teacher. He built her technique slowly, using a scientific approach to purely technical matters. As Miss Marshall explains it, he made her realize that the physical process of singing is a very tangible, a logical thing, and not the trick of "getting the 'feel' of something."

Brought Up on Masterpieces

Mr. Kilburn was equally successful in cultivating her taste and sense of style, and she was brought up on the great masterpieces of vocal music. In view of this expert early training, Miss Marshall's extraordinary skill and insight into Bach, Handel, Mozart, and Beethoven and other classic masters is more easily explained. Mr. Kilburn also encouraged her enthusiasm for Lieder.

Interestingly enough, her voice was originally very light and quite high in range, and a less perceptive teacher might have assumed that it was a coloratura and failed to develop its real potentialities. But Mr. Kilburn knew from the start what he was heading towards, and Miss Marshall was spared the confusion and discouragement in her technical development that so many singers have experienced. She was lucky also in that she was able to study Lieder interpretation with Emmy Heim, a Viennese artist who came to Toronto after the war and whose classes were, as her grateful former pupil describes them, "superb".

Experience in Oratorio

During the war, Miss Marshall sang at military camps besides holding a church position. She was heard as soloist in four or five oratorios every season as well, an experience which she enjoyed profoundly. "Oratorio is not an impersonal, unemotional art," she insists, and those who have heard her beautiful singing in it will remember how memorably she proves this. During these years, she also worked at opera, taking particular delight in Mozart.

When she was graduated from the Royal Conservatory, her graduating scholarship entitled her to a sponsored recital, and she also won a national vocal contest that gave her a tour across Canada. Sir Ernest MacMillan, who has helped so many young Canadian artists early in their careers, when it meant the most to them, immediately recog-

nized Miss Marshall's gifts and engaged her to sing in Bach's "St. Matthew Passion", Handel's "Messiah" and other masterpieces with the Toronto Mendelssohn Choir and the Toronto Symphony. She has sung annually with the orchestra ever since. Miss Marshall appeared with orchestras in Winnipeg, Vancouver, Victoria, and Kitchener, and in 1950 was a Canadian representative for the Sesquicentennial Celebrations in Washington, D.C., where she was a soloist with the National Symphony.

Wins Naumburg Award

In 1952, she made her debut in New York as a winner of the Naumburg Award and the success of her recital immediately brought her new opportunities. The most notable of these was Arturo Toscanini's engagement of her to sing the soprano solos in his broadcast and RCA Victor recording of Beethoven's "Missa Solemnis" with the NBC Symphony. The wonderful purity of tone and soaring quality of this performance is preserved in the recording for all to hear. The following season Miss Marshall embarked on a large-scale concert tour of the United States and appeared in New York both as soloist in a concert of Canadian music conducted by Leopold Stokowski and with the Toronto Symphony under Sir Ernest in New York performances of the Bach "St. Matthew Passion" and of Handel's "Messiah". Since 1952, she has been soloist with most of the leading orchestras in the United States.

Engaged for Beecham Recording

Just as Toscanini had helped to spread Miss Marshall's fame in the United States, Sir Thomas Beecham lent the power of his name and approval to her European debut. He had heard her in the spring of 1955, on a visit to the United States, when he was looking for a soprano for his projected recordings of Mozart's "Die Entführung aus dem Serail" and Handel's "Solomon". He immediately engaged her and spread the word in England that a remarkable singer was on her way to London.

In May 1956 Miss Marshall made her English debut with the Royal Philharmonic under Sir Thomas, in Royal Festival Hall. A series of British appearances followed. She sang at the Harrogate Festival with the Halle Orchestra under Sir John Barbirolli, at the Eisteddfod in Wales, and in television and radio broadcasts for the BBC. While in England she made the Mozart and Handel recordings with Sir Thomas and an album of oratorio arias with the London Symphony under Anthony Bernard. Before leaving Europe she also made her debut in Germany at Hamburg.

Although she has won an enviable reputation in oratorio, Miss Marshall is also keenly interested in the operatic repertoire. She has been heard as Leonore in Beethoven's "Fidelio", as Donna Anna in Mozart's "Don Giovanni", and

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as the Queen of the Night in Mozart's "Die Zauberflöte" in performances over the Canadian Broadcasting System. Her first operatic appearance in the United States was in Washington, D.C., last season, as Donna Anna, in the National Symphony's semi-staged production of "Don Giovanni."

She enjoys the sense of close audience contact in her recital appearances, and she has found it helpful to explain the songs in foreign languages to people in places where there is not a public sufficiently well acquainted with them to know exactly what is being sung. As she rightly contests, Lieder must be sung in German, if they are to preserve their rightful flavor and subtle musical detail. An audience that has been prepared for a song in

German will enjoy it more than one which hears a musically unsatisfying translation. Miss Marshall sings much of her repertoire in English, of course, but she is not a fanatic on this subject.

The astonishing finish and security of her technique she attributes mainly to slow, careful, intelligent development. "Two or three years of work are nothing, for a singer," she explains, "for it takes ten years and even more to train and perfect the voice, not to speak of maturing one's ideas about music." The musical skies are full of vocal comets, with dizzying bursts of temperamental tantrums and frenzies of temporary acclaim, but Miss Marshall might more justly be compared to a fixed star, less spectacular, but infinitely more stable and lasting.

Youth Takes Greater Role In Belgian Musical Life

By EDOUARD MOUSSET

Brussels.—The increasing share taken by youth in musical activity is characteristic of the present time. The organization of the music-loving youth—the Jeunesses Musicales, now spread all over the world but finding its origin in this country—has certainly contributed a good deal to this. Young people go more and more to concerts; they sedulously attend those that are especially arranged for them and yet make an appreciable part of the audience of others.

This new group of auditors has its own inclinations and problems, which are not those of the preceding generation. They prefer classical purity to romantic effusiveness—the large proportion of Bach's works in a youth's collection of records is evidence of this. On the other hand, they are increasingly interested in modern music; they are less frightened by it than the older audience, which still seeks "sentiment" in every musical utterance. Jazz, which they generally know well, has familiarized them with the harmonic harshness and rhythmic ingenuity they meet in serious music of today. Lastly, the new techniques of "concrete music" or "electronic music" attract them by a scientific look which they deem "modern."

Evolution in Programs

This evolution obviously exerts influence on the concert programs. Beethoven, Brahms and Tchaikovsky find their place, but the names of present composers appear more and more.

The Belgian National Broadcasting Institute, which has struggled many years for modern music, always goes ahead in that direction. Concerts organized for the Musical Youth, but broadcast like the others, are devoted to contemporary music. Foreign composers, like Olivier Messiaen, are asked to comment on their own music; others, as Andre Jolivet and Goffredo Petrassi, come to conduct some of their works. The International Composers Tribune (set up under the patronage of the International Music Council of UNESCO and with the co-operation of the Belgian Broadcasting Institute, the Brussels Philharmonic Society and the Brussels Musical Youth) presents concerts of contemporary chamber music. In the presence of such great interest, the big associations were compelled to



Helene Lapaille
Germain Ghislain (Oedipe) and Yvel Polliart (Antigone) in Enesco's "Oedipe" in Brussels

move the same way. Efforts have been made by the Brussels Philharmonic Society to revise its new season.

Belgium marks a halting place for an increasing number of American artists making their European tours. During the last season, we heard the Philharmonic-Symphony of New York, conducted by Dimitri Mitropoulos, in a program of Weber, Brahms and Prokofiev. The first concert of the Brussels Philharmonic was conducted by Antal Dorati, of the Minneapolis Symphony, and the violinist Berl Senofsky, American winner of the 1955 Queen Elizabeth Contest, was soloist. Some months later, Lorin Maazel conducted at the same place a concert devoted to Hindemith, Mozart, and Brahms. A third American conductor, Dean Dixon, was invited by the Brussels Philharmonic, and he gave, among other works, a very remarkable performance of a Sibelius symphony. Berl Senofsky reappeared in a concert of concertos, playing works of Bach, Mendelssohn and Brahms, this last with the co-operation of the cellist Charna Trepel.

Among the American artists coming here, the duo-pianists Gold and Fildale are especially popular. They appeared three times at the Palais des Beaux-Arts, for a concert of concertos by Bach and Mozart, in a symphonic concert where they played a concerto by Poulenc, and in a recital of varied works. The Beal Twins, violin duo, performed concertos by

Bach and Vivaldi under the baton of Karl Münchinger.

The "Atelier"—where many young artists make their debut—focused the attention of the public on Gregory Simms, at home both in romantic songs and Negro spirituals, and on the cellist Kermit Moore, who is a remarkable interpreter of the classical and modern repertoire.

This season will also see several American artists on our stages. The New York City Ballet has given some remarkable exhibitions at the Théâtre de la Monnaie, performing among other works, "The Cage" and "Western Symphony". We have also heard at the concerts of the Brussels Philharmonic Vladimir Golschmann, conductor of the St. Louis Symphony; the pianists John Browning, Robert Mueller, Artur Rubinstein, and Alexander Brailowsky. During coming months, the Philharmonic Society will welcome Andor Foldes, Leon Fleisher, Alexander Uninsky, and Nikita Magaloff. In the beginning of 1957, the Broadcasting Institute is having Antonia de Almeida conduct a chamber orchestra and the cellist Edmund Kurtz perform concertos.

On the program are several works of American composers. Besides Igor Stravinsky—more international than American—are Noel Lee (two songs on poems by Lorca), Norman Dello Joio (Sonata no. 3 for piano), William Schuman (Symphony for strings), Menotti ("The Saint of Bleeker Street"), Paul Creston, etc.

For its 13th year, the Société Philharmonique de Bruxelles offers, as in every year, an impressive set of concerts: 16 large symphonic concerts, where appear, besides conductors like Pierre Monteux, Hermann Scherchen or Karl Boehm, some ascending stars like Wolfgang Sawallisch and the young Belgian André Vandernoot. Eight concerts of concertos will present Artur Rubinstein, Alexander Uninsky and Nikita Magaloff and young artists like Andrei Tchaikovsky, Leon Fleisher, John Browning, etc.

Five chamber concerts will offer I Virtuosi di Roma, the chamber orchestra of the Wiener Symphoniker, the Solisti di Zagreb, Società Corelli, and the Belgian Pro Musica Antiqua, conducted by Safford Cape.

Further, four organ recitals devoted to Bach; several ballet companies, three opera productions by artists of the Scala; five Pop concerts; special concerts for the Musical Youth also took place.

The Concerts du Conservatoire have eight annual programs: four "ordinary", and four "popular". The conductors are Belgian (Edouard Van

Remoortel, Fritz Celis) and foreign, among the latter Luis Herrera de la Fuente, conductor of the National Orchestra of Mexico. The soloists are the violinists Lola Bobesco and Robert Hosseletti, the cellist Anthony Janigro, the pianists Helena Costa, Jocy de Oliveira, and Dyna August.

The schedule of the National Broadcasting Institute is larger than ever. The French Broadcasts Management announced 46 symphonic concerts, 45 of chamber orchestra or chamber music, "Music Today" concerts, broadcasts of "vanguard" works, Sunday concerts, etc. The Flemish broadcasts are as numerous. Most of these concerts are public.

Rebirth of Musical Theatre

There is also a rebirth of the musical theatre: opera and ballet. One reason is the complete reorganization of the Théâtre de la Monnaie in Brussels. The ballet company, wholly renewed by J. J. Etchevery, does, besides classical works, some modern ballets. Opera performances also have increased, but are hampered by small funds.

Many new works have been staged: modern operas such as the admirable "Oedipe" by Enesco; first performances in French, such as that of "The Maid of Pskov" by Rimsky-Korsakoff; restudies, as that of Mozart's "Schauspieldirektor", which was done as a spectacle of living puppets—all of these performances have been quite out-of-the-ordinary.

A school created before the war recently underwent a complete reorganization: the Chapelle Musicale de la Reine Elisabeth, established in the magnificent estate of Argenteuil, in the vicinity of Brussels.

Twelve pupils who hold a higher Conservatoire diploma are admitted after examination for a period of three years. Instruction includes piano, strings, chamber music, harmony, counterpoint, fugue and composition, history of music, fine arts, and literature.

Another welcome institution is the Discotheque Nationale de Belgique, a public collection of phonograph records. The project, many years under consideration, was realized with the purpose of "studying and carrying out every means of musical expression or musicography, especially by forming collections of all kinds (manuscripts, records, etc.)."

It was admitted among the "auxiliary associations" of the Brussels Palais des Beaux-Arts. The collection already contains several thousand long-playing records.

Brazilian Opera and Concert Plans for Next Season Made

Rio de Janeiro.—The management of the Municipal Theatre and the music societies have already established their plans for the next season, beginning in April.

The Associação Brasileira de Concertos and Pro Arte societies expect to present Artur Rubinstein, Mieczyslaw Horszowski, Witold Malczuzynski and Guiomar Novaes, pianists; Christian Ferras, violinist; Pierre Fournier, cellist; Nicanor Zabaleta, harpist; the Hungarian Quartet, and the Quintetto Chigiano.

The Cultura Artistica has re-engaged Zara Nelsova, cellist, and the Janacek Quartet from Czechoslovakia, who were most successful when they first appeared in this country in 1956.

The society will also hear Jennie

Tourel, mezzo-soprano; Gerard Souzay, baritone; Andres Segovia, guitarist; Bronislaw Gimpel and Ruben Varga, violinists; Yara Bernette, pianist; the Stanley Quartet; the Tucson Arizona Boys' Chorus, and a dance evening by the Berlin Ballet, with Tatiana Gsovsky.

Two different foreign opera companies, one formed by Italian and the second by German and Austrian artists, will present works of the general repertoire.

In a series of subscription concerts, the Brazilian Symphony will be conducted by Eleazar de Carvalho and several guests. Repertoire novelties and names of soloists have so far not been published.

—Herbert J. Friedmann

JAZZ CLASSICIST



Universal Pictures

Teddy Wilson—“A guardian of sanity in a musical world often given to extremes”

By ALLEN HUGHES

IN the din and frenzy of the current craze for “rock ‘n’ roll”, it is reassuring to consider the subtle art of Teddy Wilson. Since first coming to fame as a jazz pianist some 20 years ago, he has seen fads in popular music succeed each other in dizzying tempo; but two things have withstood the impact of them all. One is the universal recognition of the importance of jazz as an unfolding American musical art and a genuine force on the concert scene. The other is the enduring purity of Wilson's own style in the mainstream of jazz.

Today, Teddy Wilson is a classicist in his field, a creative performer whose influence can be noted in the playing of jazz pianists everywhere, and a guardian of sanity in a musical world often given to extremes.

Achievements Not Haphazard

Acquaintance with the calm, assured, and articulate man leads to the realization that his achievements and reputation have not resulted from haphazard discoveries. He has known almost from the beginning of his career what he wanted to give to jazz, and he has found—through continuing hard work—the means of gaining his goal. Thus, he has shown that pianistic virtuosity and the elemental rhythmic energy of jazz could complement each other, that neither need be sacrificed for the other, and that restraint and taste could benefit the whole.

The Teddy Wilson story began in Austin, Texas, where he was born. His parents were teachers, and when he was only four, they moved to Alabama where they had been engaged to teach English at Tuskegee Institute. The boy himself was a student in that remarkable institution until he had finished high school, and it was there that his musical education began.

First, there were piano lessons that started when he was about nine years old. These soon gave way to lessons on the violin, however, which continued for quite a long time. As violinist, the boy played in the Tuskegee Institute Chapel Orchestra. As oboist, which

he also became, he played in the school band. Finally, while still in high school, he returned to the piano to earn money in a local dance band.

Since the Tuskegee college department was still in its infancy when Teddy was ready for higher education, his parents sent him to Talledega College, also in Alabama, where he enrolled to major in music theory.

It was about 1930 when Teddy Wilson finished his freshman year in college, and it was then he decided to leave school and the South to seek a career in the world of jazz. Having visited Detroit during previous summer vacations, he settled upon that city as a good place to start and worked there as a freelance pianist until 1931.

After Detroit came Chicago, and with it Wilson's first association with major jazz musicians and ensembles. Following a period of touring with Louis Armstrong's orchestra, the pianist switched to an ensemble headed by Jimmie Noone, a New Orleans-style clarinetist of great renown among jazz connoisseurs.

Engaged by Benny Goodman

By 1933, he had reached New York, and here he has remained. The ensuing three years included engagements with the saxophonist Benny Carter and later The Charioters, a singing ensemble; finally, in 1936, Benny Goodman, “The King of Swing”, invited Wilson to join his famous orchestra. It was then that Teddy Wilson's extraordinary virtuosity and creativity came into full flower and won him the praise and respect of experts and laymen alike.

What they recognized then was a virtually unprecedented technical facility (in the jazz-piano world) finding natural creative employment in wholly idiomatic jazz rhythms. Rippling scales and impeccably turned ornaments, sophisticated harmonies and suave melodies—all found places in Teddy Wilson's improvisations. But the trademark of jazz—the steady insistence of the 4/4 beat—was never lost.

His playing then, as now, was

spirited, but poised; exciting, but controlled. Bombast and brutality were foreign to his style.

His improvisations had an almost Mozartean clarity and precision about them, and well they might have, for Teddy Wilson has always been intent on perfecting his skill. Throughout the years he has continued to increase his knowledge of non-jazz piano literature and musical styles while polishing his remarkable mechanical technique.

Nadia Reisenberg has been his principal piano teacher, but he has also studied to some extent with Frank Sheridan and Richard McAnahan. And in addition to being a harpsichord pupil of Yella Pessl, he appeared with her in Town Hall in 1939 as one of the soloists in Bach's Concerto in C minor for Two Harpsichords and Orchestra.

Only Jazz for His Public

Despite his love of the standard piano repertoire, Wilson does not consider performing it in public himself. He insists that it and jazz are two entirely different things having in common only what he calls a “gymnastic transfer”. And he holds that no single individual can possibly play both kinds of music equally well. Jazz is his field, and he will stay with it. It is worth noting, incidentally, that his devotion and respect for the “classics” are of such intensity that he is altogether unsympathetic with those who would offer them in jazz versions.

In earlier days, Wilson used to spend six or seven hours daily practicing jazz himself. He still practices as much as he can, but now he occupies himself chiefly with scales, exercises, and etudes, because he finds that if his fingers are in good working order, the interpretative aspects of his playing will take care of themselves.

He increases his jazz repertoire slowly and judiciously, adding new tunes to his list only after he has studied them intently. This involves analyzing and memorizing every detail of their melodic and harmonic structures. Thus prepared, he can create his improvisations in the freedom resulting from initial

obedience to rigorous organizing disciplines.

In 1944, William Schuman met Teddy Wilson when both men were occupied with Billy Rose's “The Seven Lively Arts”. Schuman had composed some music for the production, and Wilson was appearing in it as a member of the Benny Goodman Quintet. The spectacular show itself did not last very long, but the Schuman-Wilson encounter led to a professional association of considerable duration.

On Juilliard's Faculty

In 1945, Schuman became president of the Juilliard School of Music, and in 1946, Teddy Wilson became a member of the Juilliard summer session faculty. Jazz arrived at Juilliard, and it arrived to stay. Wilson himself remained its regular summertime exponent through 1952. There, in private lessons and classes, he passed on to students the principles and practices of the art for which he had equipped himself so thoroughly.

Now, Teddy Wilson looks forward to concert appearances in an extended tour next fall in the company of leading jazz artists—a tour that will bring him before audiences accustomed to hearing sonatas and symphonies rather than jazz improvisations. But his manner remains as calm as ever. With the quiet assurance of one who knows what he is about, he will continue to do what he has always done: He will play the music of his choice in an aristocratic style that admits no compromise. This has been his habit; he could not now do otherwise.



Artists and Management

Philharmonic Lists Guest Conductors

Guest conductors of the New York Philharmonic-Symphony for the 1957-58 season have been announced by Bruno Zirato, managing director of the Philharmonic-Symphony Society.

New to its audiences will be Ernest Ansermet, Andre Cluytens (previously announced), Rafael Kubelik, Fernando Previtali, in his New York debut, and Robert Shaw. Thomas Schippers, a guest conductor in the 1954-55 and 1955-56 seasons, has been scheduled to return for further guest appearances next year.

Andre Kostelanetz will again conduct four non-subscription concerts on Saturday nights next year. Franco Aurioli was reappointed associate conductor of the orchestra for his ninth season.

As has been previously announced, Dimitri Mitropoulos and Leonard Bernstein, as the two principal conductors, will share the musical responsibility for the orchestra's concerts during 1957-58. Mr. Mitropoulos has invited Aaron Copland to share a program with him, with Mr. Copland conducting his own works. This will be the first Philharmonic appearance of the composer in the role of conductor.

Karl Boehm Signed By Metropolitan

Karl Boehm, former director of the Vienna State Opera and long associated with the Salzburg Festivals, will join the Metropolitan Opera next season as a principal conductor. A specialist in the works of Mozart and Strauss, Mr. Boehm will make his New York debut conducting a new production of "Don Giovanni", scheduled for the first week of the new season. He will also conduct "Der Rosenkavalier".

A native of Graz, Austria, where he attended the conservatory and first began his association with the Graz Opera in 1917, Mr. Boehm was appointed conductor at the Munich State Opera in 1920. There followed a period as conductor at Darmstadt, Hamburg, and Dresden.

After World War II, Mr. Boehm traveled extensively through Europe and South America as guest conductor before his appointment as musical director of the Vienna State Opera in 1954. He conducted the opening performance in the restored House in November, 1955, but resigned as director in March, 1956. His American debut occurred as guest conductor with the Chicago Symphony one month earlier.

Two Singers Join Metropolitan Opera

Two American sopranos have been added to the Metropolitan Opera's roster. They are Mildred Allen, who made her debut as Papagena in the season's first performance of "The Magic Flute", on March 1, and Irene Jordan, who will rejoin the company after several years' absence.

A graduate of New England Conservatory of Music, Miss Allen appeared in productions of Boris Goldovsky's New England Opera Theatre. She has also sung in opera at Tanglewood and for two seasons at the Teatro del Liceo in Barcelona. Most recently she was a member of

the NBC-TV Opera during its tour, appearing as Susanna in "The Marriage of Figaro" and in "Madam Butterfly".

Carl Seemann Signs With National Artists

The pianist Carl Seemann has signed a management contract with National Artists Corporation. One of Europe's foremost keyboard artists, Mr. Seemann will appear before American audiences for the first time during the 1957-58 season. His concert activities previously have included performances in the major music centers of Germany, France, England, Italy, Holland, Ireland, Austria, Sweden, and Switzerland.



Bakalar-Cosmo

Luben Vichy, president of National Artists Corporation, and newly signed artists who have been appearing with the Metropolitan Opera in its recent "Ring" cycles. Left to right: Wolfgang Windgassen, tenor; Martha Moedl, soprano; Mr. Vichy; Marianne Schech, soprano; and Kurt Boehme, bass-baritone

Eleanor Steber Heard in Vienna

Vienna.—Eleanor Steber began her current world tour in Vienna on Jan. 3. Scheduled to sing Donna Anna in "Don Giovanni" at the Vienna State Opera, she appeared as Tosca instead in a last-minute switch of operas, when sickness in the "Don Giovanni" cast forced cancellation of this opera. Two days later she appeared in recital in the Austrian capital.

The tour, which she has undertaken at the request of the United States State Department and under sponsorship of ANTA, includes Turkey, Lebanon, Iraq, West Pakistan, Ceylon, India, East Pakistan, Thailand, Malay States, Indonesia, Vietnam, Hong Kong, Formosa, Korea, Philippines, and Japan. In many of these countries she will be the first Western singer to appear.

Abram To Tour For ANTA

Jacques Abram, pianist, will give three concerts for the Reykjavik Music Society in Iceland during the latter part of February, in cooperation with the International Exchange Program of the American National Theatre and Academy.

Opera Manager Resigns In Philadelphia

Philadelphia.—Humbert A. Pelosi, general manager of the Philadelphia Grand Opera Company, has announced his resignation as of April 4, the end of this season.

Longines Symphonette On Extended Tour

Chicago.—The Longines Symphonette, under the direction of Mishel Piastro, is currently on an extended tour, from Feb. 16 to April 13, under the management of Clarence E. Cramer. States to be visited include Delaware, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Maryland, Mississippi, Missouri, Nebraska, New Hampshire, New York, North Carolina, Oklahoma, Pennsylvania, South Carolina, South Dakota, and the Canadian province of Ontario. The total number of dates being played is 59.

Paray Re-engaged By Detroit Symphony

Detroit.—Paul Paray, conductor of the Detroit Symphony, has signed a new three-year contract as the or-

Secretary of State, who handles the cultural exchange program. The remainder of the tour was cut down from five to three weeks, and remaining bookings will be kept in Bombay, India; Karachi, Pakistan; and Abadan and Teheran, Iran.

Correction: Doulens Heads CAMI Radio-TV

Horace J. Parmelee, vice-president of Columbia Artists Management, was incorrectly listed as television and radio director of that organization, in the February, 1957, Special Issue of MUSICAL AMERICA. Humphrey Doulens, also a vice-president of Columbia Artists, is the television and radio director.

Martin H. Taubman Active in Europe

Martin H. Taubman, leading European concert manager, should have been included in the list called "Orchestras and Managers of Europe" in the February, 1957, Special Issue of MUSICAL AMERICA. Mr. Taubman's address is Lothringerstrasse 20, Vienna

Russians To Film Giselle with Ulanova

Moscow.—According to a brief news item in "Soviet Culture", the paper of the Ministry of Culture, the Soviet Mosfilm Studios plan to make a film of the ballet "Giselle", featuring the dancer Galina Ulanova, during 1957.

Fuchs To Appear In South America

Joseph Fuchs will leave on May 21 for a seven-week concert tour of South and Latin America. The tour was arranged through the Herbert Barrett Management, and Conciertos Daniel, in co-operation with the State Department and the International Exchange Program. The violinist will give a series of recitals with Artur Balsam at the piano and make solo appearances with major orchestras in principal cities.

This past year the violinist has played the complete cycle of Beethoven Sonatas for Violin and Piano, in London, Boston, and New Haven, made an extensive tour throughout Europe, filled recital, television and solo engagements with major orchestras throughout the United States, and appeared as soloist with the Havana Philharmonic where he was immediately re-engaged to appear with the orchestra for the following year.

During 1957-58, Mr. Fuchs already is scheduled for solo engagements with seven major orchestras, many recitals in the United States and Canada, and another tour of Europe.

Joseph Fuchs



All-America Chorus To Visit Europe

Baltimore. — The All-America Chorus, a group formed each summer of amateur and professional singers, is again planning to tour Europe during the coming summer season. James Allan Dash is its conductor and general director.

Kletzki To Make Debut in Cincinnati

Cincinnati.—Paul Kletzki, Polish-born conductor, is to make his debut in this country next season, with the Cincinnati Symphony on Jan. 17 and 18, 1958. He will also direct several other orchestras during a tour here.

San Francisco Ballet Trip To Continue

San Francisco.—The tour of the San Francisco Ballet, which was threatened with discontinuation by the State Department—its sponsors—because of costs which grew beyond original estimates, will be allowed to continue, it was announced by E. Allan Lightner, Jr., Deputy Assistant

Personalities

Marian Anderson was one of the Brotherhood Award winners announced by the National Conference of Christians and Jews. Miss Anderson received the award, the highest recognition conferred in the media field of mass communications by the NCCJ, for her autobiography "My Lord, What a Morning". Miss Anderson received another honor when Jan. 30 was declared Marian Anderson Day in Albany, N. Y., by Mayor Erastus Corning.

Howard Hanson was presented a Citation of Merit by the National Federation of Music Clubs on March 1 for his services to American music. The award was given at a concert by the Oratorio Society, in which Mr. Hanson and William Strickland conducted.

Nell Rankin, mezzo-soprano, departed from her regular repertory when she sang the soprano aria "Pace, pace, mio Dio" from Verdi's "La Forza del Destino" on the Woolworth Hour on Jan. 20.

Edouard Nies-Berger began a lecture-recital tour of Ohio, New York, Virginia, and Kentucky in February.

Jean Madeira will sing the title role in the new production of "Car-



Jack Sharin

Margaret Roggero offers holiday greetings before singing Cherubino in the Metropolitan's Valentine Day performance of "Marriage of Figaro"

men" at the Aix-en-Provence Festival in July. This will be the first time that an American will appear in this part in Aix-en-Provence. Miss Madeira will also sing Fricka in "Die Walküre" on April 2 at the Vienna State Opera House, with Herbert von Karajan conducting, and Carmen on June 18 at the Vienna festival.

A son was born to Mr. and Mrs. **Geoffrey Holder** in New York City in February. Mrs. Holder is known professionally as **Carmen de Lavalade**.

William Strickland is the first winner of a \$1,000 award offered by the National Federation of Music Clubs to the individual who accomplished the most for American music abroad during the 1955-56 season. Mr. Strickland introduced 28 American works in concerts with foreign orchestras during a 1955-56 tour. Honorable mention for performance of American works abroad went to **Eugene List**, the Los Angeles Philharmonic,

the New York Woodwind Quintet, and the After Dinner Opera Company.

Robert McFerrin was honored with a bronze plaque as the outstanding Negro artist of the year, on Feb. 17. The presentation was made at the annual Martha Washington tea of the St. Marks Methodist Church Senior Choir, New York City.

Ray Dudley, having completed an American tour, began on Feb. 10 in Brussels a European tour sponsored by Les Jeunesses Musicales. He will play in Luxembourg, Holland, Germany, Austria, Switzerland, Italy, and Spain, and the tour will end with a recital in Lisbon on April 12. Other engagements for Mr. Dudley include appearances with the New York Philharmonic-Symphony and the London Philharmonic.

Mario Del Monaco, who has never sung Wagner, is studying the role of Siegmund for a London recording of "Die Walküre", in which **Kirsten Flagstad** will sing Sieglinde.

Mr. and Mrs. **Henri Temianka** became the parents of a baby boy, David Ivan, on Jan. 24.

Laurel Hurley sang in two performances by the Metropolitan Opera on Feb. 9. In the afternoon she was heard as Fiakermilli in "Arabella", and in the evening performance sang Gilda in "Rigoletto".

Nikolai Sokoloff and **Eleanor Stewart Reynolds**, assistant director of the Opera Guild of New York City in charge of education, were married in Morristown, N. J., on Feb. 9.

Sir John Barbirolli was the subject of the British Broadcasting Corpora-



Pan American World Airways

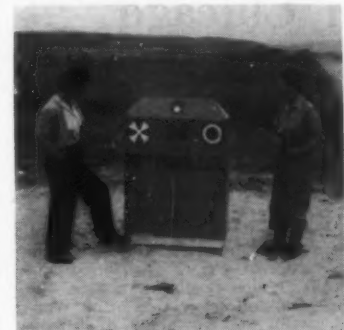
tion's television program "This Is Your Life", on Jan. 21. **Abram Chasins**, music director of radio station WQXR of New York City, came from the United States especially for the occasion.

Gregor Platigorsky gave the European premiere of Walton's Cello Concerto, with the Royal Philharmonic, under Sir Malcolm Sargeant in London's Royal Festival Hall on Feb. 13. The cellist also received membership in the Royal Philharmonic Society.

Joan Hammond left for Russia on Feb. 4 for opera and concert appearances. She sang leading roles in "Aida" and "Eugene Onegin" in performances at the Kirovsky Theatre in Leningrad, and also at the Bolshoi in Moscow.

Ruth Slenczynska's life story has

just been completed as a full-length book by the pianist in collaboration with Louis Biancolli. The book is listed for fall publication by Double-



Herta Glaz (left) and her accompanist, **Gwendolyne Koldofsky**, stand at the 38th parallel in Korea, during the mezzo-soprano's recent tour of Japan and Korea for the USO.

day and Company, with a pre-publication appearance set for "McCall's Magazine". The pianist is currently in the midst of her fourth cross-country tour as soloist with the Boston Pops Tour Orchestra, under Arthur Fiedler.

Robert Mueller will begin his first Civic Concert tour on March 18 with an appearance in Melbourne, Florida. Recently the American pianist completed his first European tour.

Frances Wyatt, who in January substituted at the last minute for the announced artist on "The Voice of Firestone", will appear on the ABC

Camilla Wicks is greeted by two violinists in Honolulu, where Miss Wicks gave two performances with the Honolulu Symphony

program again on May 13. The mail comment resulting for the unannounced appearance of the soprano, who was a member of the chorus, was reportedly the heaviest in the history of the 28-year-old program.

Renata Tebaldi received a gold medal on Jan. 13 from town officials of Langhirano, Italy, where she began her career. The medal was inscribed "To Renata, Angel's Voice".

Elaine Weldon, 19-year-old violinist of Brooksville, L. I., substituted for Igor Oistrakh when the latter can-



Claudette Sorel leaves for her second two-month European tour, during which she will appear in recitals and with orchestras, including the London Philharmonic

called his engagements with the Gewandhaus Orchestra of Leipzig. Miss Weldon performed the Bruch Violin Concerto in G minor in Cologne, Essen, and Herdorf.

Vivian Scott played at the Negro Festival of Music in Carnegie Recital Hall on Feb. 9. The pianist performed three Chopin etudes.

Moura Lympany is now on a six-week tour of Europe, including appearances in England, Switzerland, Czechoslovakia, and Holland.

Zlatko Balokovic is currently on a four-month concert tour of England, France, Holland, Austria, and Spain. On March 11 the violinist appeared with orchestra at the Royal Festival Hall in London. Among other appearances, Mr. Balokovic will appear in Nice at the Artistique Cercle, in Amsterdam at the Concertgebouw, and in Vienna.

Nicanor Zabaleta (left) is congratulated by **Ferenc** and **Mrs. Fricsey** in Berlin, where the harpist played a Handel concerto and Ravel's Introduction and Allegro with the Berlin Philharmonic, under Mr. Fricsey, in January

Nina von Jaenson



National Report

Two National Organizations Hold Biennial in Chicago

Chicago.—This city was host to the Music Teachers National Association (MTNA) and the American String Teachers Association (ASTA), meeting at the Congress Hotel for their national biennial convention, Feb. 10-13.

As usual, there was a bewildering number of sectional meetings, panel discussions, general sessions and special "events" to attend, if one could be in more than two places at once. In addition, a number of music publishing houses and manufacturers of instruments set up exhibition booths in three adjoining rooms. There, between sessions, one could meet one's friends, compare vital statistics on the size of one's family, retail the newest angle in teaching—in short, do all the kinds of things that make conventions exciting and stimulating affairs.

Dignity of Event

Despite its numerous attractions, this convention was not a circus; far from it. I was impressed with its dignity and seriousness of purpose, and with the business-like behavior of its members—no rollicking set of conventioners, these. I had the strong impression that music in schools and colleges had come of age, had gained an important place in the school and college curriculum, and had become imbued with high standards in teaching and in musical performance.

These high standards were apparent to anyone who listened for a moment or two while a meeting in such a subject area as "Senior Piano" or "Theory-Composition" was in session, or who lingered longer to hear a "demonstration program", such as that given by the Augustana Choir, Henry Veld, director, at the first general session on Monday.

The convention opened on Sunday morning with sectional meetings in the subject areas: Junior Piano, American Music, Senior Piano, Theory-Composition, Musicology, and Voice. More sectional meetings in the same subject areas and in additional ones: School Music, Music in Colleges, Church Music, Wind and Percussion, Psychology-Therapy, were held in the afternoon and on succeeding days. It would be impossible to enumerate here the papers, panel discussions, programs, etc., that took place during these several meetings. Among the more unusual "events" was a program of works by Luigi Dallapiccola, presented by members of the Workshop of Early and Contemporary Music of Michigan State University, under the direction of Hans Nathan of that institution, at the Sunday afternoon meeting of the Musicology section, Robert A. Warner, University of Michigan, chairman; Herbert Livingstone, Ohio State University, presiding.

Another program worthy of notice was given by Angel Reyes, violinist, and Audan Ravnan, pianist, Northwestern University, at a joint ASTA-MTNA session. The two artists excelled in the performance of Mozart's Sonata in E Flat, K. 380, and Hindemith's Sonata in C (1939).

Among other outstanding musical programs must be mentioned that of the State University of Iowa Symphony, James Dixon, conductor, John C. Simms, pianist. The orchestra performed for the first time "Expression for Orchestra", by Richard Felciano. For the programmed Symphony No. 3, by Peter Mennin, it substituted Bloch's "Symphonie Breve". Mr. Simms performed commendably in the Concerto No. 2 for Piano and Orchestra, by Bartok. Another fine orchestral concert was given on Wednesday by the University of Illinois Symphony, with Soulima Stravinsky, pianist, playing the Concerto in G by Ravel. Due to the sudden illness of Bernard Goodman, conductor of the orchestra, Bjornar Bergathon and Charles Delaney took his place on the podium. Roy Harris directed his own "Ode to Consonance" (1956), a gorgeous piece of musical tapestry. In Ravel's Second Suite from "Daphnis and Chloe", directed by Mr. Delaney, the orchestra played like seasoned but not jaded professionals.

On Monday evening a group of concerts was given on the campus of the University of Chicago. At Rockefeller Memorial Chapel, Heinrich Fleischer, organist, and the University of Chicago Choir, Richard Vikstrom, director, presented a program of sacred music, followed by a carillon recital by James Lawson, while the audience moved to Mandel Hall to see a ballet program by the Jordan College of Music Ballet and Little Symphony under the direction of Igor Buketoff.

Operatic Presentation

The one operatic presentation, "Trouble in Tahiti", by Leonard Bernstein, was staged by the Northwestern University Opera Workshop very effectively with the aid of well-placed lights.

Karl O. Kuersteiner, President, MTNA, opened the first general session with a message of welcome from Richard J. Daley, Mayor of Chicago. Samuel Chotzinoff gave the principal address: "Music Teacher and Student". At the fourth general session, Robert A. Warner, presiding, a special program: "The Mass: Yesterday and Today" featured the University

of Michigan Singers, directed by Maynard Klein, in a performance of a "Midnight Mass for Christmas", by Marc-Antoine Charpentier (c. 1634-1704) and the Mass in G minor (1923), by Ralph Vaughan Williams.

In the best show-must-go-on spirit Mary Katherine Kessler, played the solo part of the second movement of Saint-Saëns' Concerto, Op. 44, No. 4, without benefit of an accompaniment of a second piano, at a sectional meeting devoted to "Student Affairs". Her expected partner, Jo Malone Maestos, did not appear and no one took up the gauntlet in her place.

Walter and Beecham Lead Chicago Symphony Concerts

Chicago.—For his second appearance with the Chicago Symphony, Bruno Walter conducted an impressive and deeply-felt performance of "A German Requiem" by Brahms, on Jan. 24. The Northwestern Choral Union, overbalanced with sopranos and altos, sang with fervor and confidence, though their German diction had a strong midwestern tinge. The soloists, Brunetta Mazzolini, soprano, and William Warfield, baritone, acquitted themselves well.

On the following Thursday evening Sir Thomas Beecham made his first appearance as guest conductor at these concerts. He conducted the Haydn (Salomon) Symphony No. 97 with the deftness and élan for which he is justly famous. While awaiting the seating of late-comers, he calmly sat on the podium with his back to the audience and was acknowledged by amused applause for his aplomb and lack of formality.

Sir Thomas' own selection and re-scoring of music from operas by Handel, called by him "The Great Elopement" Suite, came next. The eight numbers of this suite were beautifully performed by the orchestra and greatly enjoyed by the crowded house. The Brahms Symphony No. 3 offered weightier matters and darker colors, though with the sun not entirely obscured.

On Jan. 29 at Orchestra Hall her ever-loyal followers greeted Dame Myra Hess as an old friend. She was in splendid form, though with some degree of tension, in a program of Bach's English Suite in A minor, Beethoven's "Appassionata" Sonata, and

At the fifth general session on Wednesday morning the names of the newly-elected officers for the new biennium were announced: president, Duane H. Haskell, Arkansas State College, Ark.; vice-president (program) LaVahn Maesch, Lawrence Conservatory, Appleton, Wis.; vice-president (states and divisions) Duane A. Branigan, University of Illinois, Urbana, Ill.; vice-president, Virginia France; treasurer, Leland A. Cohn, University of Wisconsin, Madison, Wis.; executive secretary: S. Turner Jones, 32 Browning Street, Baldwin, N. Y.

—Howard Talley

Schumann's "Études Symphoniques". Her post-program recital — "Für Elise", a Scarlatti sonata in C major, and the Brahms Intermezzo in E flat major—was pianism transfigured into music that refreshed and inspired everyone present.

I was unable to hear Artur Rubinstein's Orchestra Hall recital on Feb. 3. The local critics lavished praise on his performance of the "Petrouchka" Sonata by Stravinsky, the Bach-Busoni Toccata in C major, the Schumann "Carnaval", and a group of Chopin. After the concert Rudolph Ganz held a reception for Mr. Rubinstein at the Pearson Hotel.

The Fine Arts Quartet gave another in their series of Beethoven-Bartok programs at Goodman Memorial Theatre on Jan. 23. I heard the Beethoven Op. 95—the finale a shade too fast—and the Bartok No. 3, excellently played; then I visited Fullerton Hall to hear young Robert Bloch play the same composer's Sonata for solo violin (1945) in a rapt, self-dedicated manner. Mr. Bloch, accompanied by the unassuming but very competent Mayne Miller, finished with the Concerto No. 5 by Vieuxtemps. The first half of the program included the Ysaye Sonata-Ballade for violin solo and the Debussy sonata.

Callas Returns

The long-awaited return of Maria Callas to Chicago took place at the Civic Opera House on Jan. 15. On stage behind her was the Chicago Symphony, conducted by Fausto Cleva, and in front of her an almost packed house, assembled ostensibly for the benefit of Hungarian War Relief under the auspices of the Alliance Française de Chicago but actually to see if the soprano could reconquer Chicago after her inglorious exit in 1955.

After a pedestrian performance of Rossini's Overture to "Semiramide", Miss Callas appeared in a deep red velvet gown, wearing her famous \$1,000,000 necklace, and won even her erstwhile scoffers and belittlers with performances of "Ah! non credea mirarti" from Bellini's "La Sonnambula"; the Shadow song from Meyerbeer's "Dinorah", and, with a dramatic change of demeanor and mood, the "In questa reggia" from Puccini's "Turandot". Sustained applause was the diva's reward for a fine exhibition of courage and artistry.

Subsequently, she sang the "Casta diva" from Bellini's "Norma" and

Newly elected officers of the MTNA: (from the left) La Vahn Maesch, vice-president; Leland A. Cohn, treasurer; Virginia France, vice-president; Duane H. Haskell, president



Oscar and Associates, Inc.

"D'amor sull' ali rosee" from Verdi's "Il Trovatore". It seemed as if the enthusiasm of this Chicago audience, never undecided in its likes and dislikes, drew forth unplumbed reserves of tonal color and feeling. The concert ended with the first part of the Mad Scene from Donizetti's "Lucia", sung with superb control and a full measure of communication.

It was unfortunate that Karl Boehm had to give his most interesting program—featuring three fragments from "Wozzeck" by Alban Berg, with Frances Yeend as soprano soloist, and the Strauss "Ein Heldenleben"—at the Civic Opera House, on Jan. 10. With the monster orchestra crowded on stage, seemingly miles away from the audience, the Strauss tone poem in its climaxes sounded like a phonograph with the volume control turned down. Surprisingly enough, the quieter portions, including John Weicher's violin solos in the section, "The Hero's Companion", projected quite well.

The "Wozzeck" excerpts were done with distinction by orchestra and Miss Yeend, who was successful in conveying the poignant import of Marie's soliloquies.

In the following week the orchestra, conducted by the beloved Bruno Walter, was back in Orchestra Hall, all danger of its settling or worse, being over. In a few eloquent words, Mr. Walter dedicated Beethoven's "Coriolanus" Overture to the memory of the departed Arturo Toscanini. The performance was freighted with his own personal sorrow, and yet assuaged with the sweetness of the overture's second theme. The mood of bereavement weighed down the lighter hearted strains of the same composer's Symphony No. 4 up to the final movement, which recovered its buoyant air.

Walter Leads Mahler's First

Words are inadequate to describe Mr. Walter's interpretation of Mahler's Symphony No. 1. He may have done it as well on other occasions, but surely never better than in this concert. With the entire co-operation of the orchestra, it was a tribute to his personal friend, Mahler, and to the colleague who had just died.

Donald Gramm, bass-baritone, returned to Chicago to give a recital at the Goodman Memorial Theatre on Jan. 14 for the benefit of the Rudolph Ganz Recital Hall at Roosevelt University. Mr. Gramm has grown immeasurably as a vocal artist since he left Chicago to become a member of the New York City Opera. Each number in his lengthy program was a model of fine singing. Monteverdi's "Io che nell' odio naqui" and Carl Loewe's "Erikönig" and "Des Glockentürmer's Töchterlein" were superlative examples of his interpretative and vocal skill.

At Mandel Hall, the Fine Arts Quartet introduced the String Quartet, Op. 23, No. 1 by Manohar Leide-Tedesco on Jan. 11. In its slashing, "revolt" characteristics, it was disappointingly familiar, relieved only by a short, tonal "pastorale" section in the middle (Scherzo) movement. The group played this work, and the two quartets that framed it—Beethoven's Quartet Op. 18 No. 1, and Bartok's Quartet No. 5—with fine insight and rare technical accomplishment.

A week later, at the same hall, Eudice Shapiro, violinist, and Brooks Smith, pianist, performed sonatas by Vivaldi, Brahms (Op. 108, No. 3), and Copland (1943). In her playing of these works and of the Ysaye Sonata No. 3 ("Ballade") for violin alone, Miss Shapiro displayed impeccable intonation and considerable technical prowess.

—Howard Talley

Cincinnati Group To Aid Young Opera Singers

Cincinnati.—American Opera Auditions, a nonprofit organization, has been formed to discover, through national competition, new voices, and to select, prepare, and launch young American singers in operatic careers in Italy.

In its search for outstanding young American voices with operatic possibilities, the group will work with the Associazione Lirica e Concertistica Italiana, of Milan, and the Associazione Italiana Diffusione Educazione Musicale, of Florence. Preliminaries for the first annual competition will be held in various cities, among them New York, Chicago, San Francisco, Dallas, Baton Rouge, and Cincinnati.

Young singers may enter the competition, which opened March 1 and will run until July 31, 1957, by filling out an application form and sending it to American Opera Auditions, Inc., Carew Tower, Cincinnati 2, Ohio. Entrants will be notified where and when auditions are to be held.

Age Preferences

Promising younger voices will be favored, although the preliminary auditions will not be closed to singers who have reached their maturity. Generally speaking, preference will be given to sopranos under 27; tenors and baritones under 30; and mezzo-sopranos, contraltos, and basses under 32.

The competition will involve three auditions. The first will be held during August, 1957, in the cities named above, and will require the candidate to choose and sing one or two arias from one of the better-known operas. The second audition, to be held in the same cities from October to December, 1957, will require candidates to prepare a complete role, selected in advance by the judges, and to perform any part of that role that may be requested.

Winners of the second audition will go to Cincinnati College-Conservatory of Music on Feb. 15, 1958 for three months' coaching in language, stage technique, and stage deportment—and rehearsals of the opera to be presented in Italy.

Final Auditions

At the end of this period, the third and final audition will be held in Cincinnati. This will determine the winners, who will be awarded the trip to Italy and debuts in Milan and Florence. Final judging in Cincinnati will be presided over by the president of American Opera Auditions, Inc., and the judges will include a representative of the Associazione Lirica e Concertistica Italiana and three other qualified authorities. Winners will be announced May 15, 1958, and will leave for Milan to receive a ten-week finishing course preparatory to their debut.

Winners will receive transportation to and from Italy, and living expenses while in Milan and Florence during their entire stay. They will remain in Italy approximately five months and while there will receive final preparation for their debuts.

These will be in Milan, at Il Teatro Nuovo, during the regular opera season of the Associazione in July and August. Thereafter, winners will perform also in Il Teatro della Pergola in Florence during its season in September and October. Winners will give two performances of the operas selected in each of the two cities.

Performances will be staged com-

plete with orchestra, chorus, ballet, scenery and costumes, and will be heard by discerning audiences, including critics and impresarios from leading centers of Europe. Winners will also have opportunities for presentation in the United States, in Cincinnati and in other participating cities.

The organization came into existence this year through a grant by Hulbert Taft, Jr., through Radio Cincinnati, Inc., of which Mr. Taft is president. Chairman of the board of directors is William S. Schmidt, president of the Cincinnati College-Conservatory of Music; president is John L. Magro, advertising agency

executive and chairman of the Cincinnati Summer Opera Association. Eddy Brown, of the College-Conservatory, is artistic co-ordinator. Other board members include Raymond J. Kunkel (secretary), Cincinnati attorney; James M. E. Mixer (treasurer), vice-president of the College-Conservatory; John J. Emery, industrialist and president of the Cincinnati Institute of Fine Arts; Julius Fleischmann, philanthropist; Neil H. McElroy, president of Procter & Gamble; Edward J. Schulte, architect; Charles P. Taft, Mayor of Cincinnati; Hulbert Taft, Jr.; and Philip Wyman, vice-president of the Baldwin Piano Company.

San Antonio Salutes Ambitious Opera Series

San Antonio.—The Symphony Society of San Antonio, under its musical director, Victor Alessandro, presented the 13th Grand Opera Festival on Feb. 2, 3, 9, and 10. This was possibly the most ambitious festival attempted in San Antonio, and certainly ranked among the best. The San Antonio Symphony supplied excellent orchestral accompaniments; the artists were from the Metropolitan and other leading opera houses; fresh sets were built by Peter Wolf of Dallas, and authentic furniture and props came from the homes of generous San Antonio music-lovers. The well-trained chorus, directed by Charles Stone, practiced the first three operas for six months, and a chorus from Texas State College, directed by Betty Goida, took part in the closing work, "Martha".

"Der Rosenkavalier" by Richard Strauss was given Feb. 2. Lisa Della Casa, as the Marschallin, gave a moving performance, singing the long first-act soliloquy with pure, sustained tones. Her dramatic portrayal was equally gripping. Frances Bible, as Octavian, was superb, her impersonation of the 17-year-old lover acted with vitality and assurance, and her rich voice well projected. William Wilderman sang Baron Ochs with style and humor; Dorothy Wareskjold, as Sophie, was delightful, her lyric voice true and beautiful; and John Brownlee was a convincing Fainal. Other roles were ably sung by George Tallone, Emile Renan, Virginio Assandri, Rosalind Nadell, Edward Doe, Jon Crain, and Bette Herling. Marjorie McClung, as Marianne, made a sparkling debut to a home-town audience.

"Cavalleria Rusticana" was teamed

with "Pagliacci" as a double bill, Feb. 3. Eileen Farrell, with her thrilling voice, took the role of Santuzza. The robust voice of Jon Crain, as Turiddu, complemented her. Alfio, sung by Walter Cassel; Lola, sung by Rosalind Nadell; and Lucia, sung by Ruth Thorsen, were roles in excellent hands. The chorus of peasants and villagers was a colorful addition.

Amara, Dickson and MacNeil

"Pagliacci" brought Lucine Amara as Nedda and Donald Dickson as Canio, both newcomers to San Antonio in this opera. Mr. Dickson's appearance was his second venture as a tenor; he seemed to sacrifice quality for dramatic effect. Of the other roles, perhaps the best singing was done by Cornell MacNeil, who showed highly developed dramatic skill and a pure and smooth voice.

"Rigoletto" was presented on Feb. 9 with Giuseppe Valdengo in the title role. Gilda was sung by Eva Likova, who used her fine, lyric soprano to the delight of the large and enthusiastic audience. Jan Pearce's Duke was fully satisfying, and William Wilderman, as Sparafucile, was in good voice and created a sinister atmosphere. Rosalind Nadell, as Maddalena, was excellent, both in voice and action. The other roles were in the capable hands of Ruth Thorsen, Kenneth Triesch, Edward Doe, Virginio Assandri, Emile Renan, and Clare Alice Conner.

Von Flotow's "Martha", sung in English, was given its first San Antonio performance on Feb. 10. Little known by most of the audience, it turned out to be the delight of the opera season.

Dorothy Wareskjold was the Lady

A jovial note is introduced as Arthur Judson, of Columbia Artists Management, visits backstage following a Cincinnati Symphony concert. Left to right: Craig Hutchinson, manager of the orchestra; Thor Johnson, conductor; Mr. Judson; and Berl Senofsky, violin soloist

Keller Studio



National Report

(Continued from page 15)

Harriet, her vocal virtuosity and credible characterization captivating the audience. Frances Bible, as Nancy, brought to her role a blend of good humor and warmth, and her rich voice balanced with Miss Wareskjold's in the duets. William Wilderman turned in his best performance of the festival as Plunkett. As Lionel, Eugene Conley sang with true lyric style. Sir Tristan was sung by Emile Renan, who mixed comedy well with good singing and excellent acting. George Tallone and Edward Doe played their small roles with reliability. The chorus was from Texas State College. This was opera with pace and sparkle, and left the audience vitalized.

Great credit for the festival belongs to Victor Alessandro, who showed a great flair for opera and the fine art of accompanying. To bring together artists and shape such fine professional performances with about two rehearsals was indeed a feat. Stage director Anthony Stivanello also deserves great praise for the polished productions.

Varied Events Mark Music Season in El Paso

El Paso, Tex.—El Paso has enjoyed varied musical fare this season. In addition to programs by the El Paso Symphony and the Community Concert Association, this border city has also had programs by the Juarez (Mexico) Community Concert Association. Other attractions are booked by a local manager and sponsor, Mrs. Hallett Johnson.

The 39th season of the El Paso Symphony opened in Liberty Hall, Oct. 15. Orlando Barera, beginning his sixth year as conductor, led the orchestra in a robust performance of Beethoven's Symphony No. 7, which made up in vigor any lack of subtlety. The soloist for this concert was Zinka Milanov, in splendid form. Her singing of Beethoven's "Ah, perfido!" and Verdi's "Pace, pace mio Dio" from "La Forza del Destino" was especially well received.

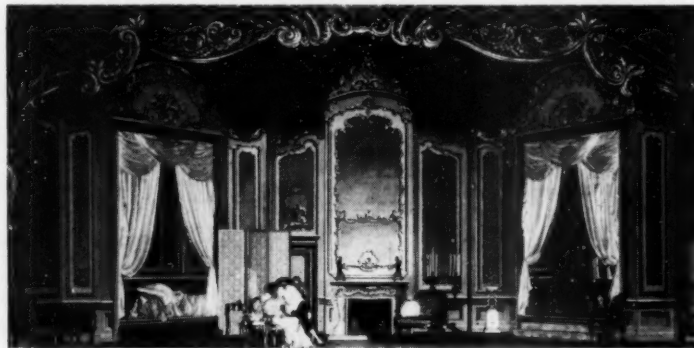
Brailowsky Is Soloist

At the orchestra's second concert, Nov. 19, Alexander Brailowsky's playing of the Schumann Piano Concerto realized the poetry of the work as well as its virtuosic aspects. The orchestra gave a fine account of Shostakovich's Symphony No. 1, which had its first performance in El Paso on this occasion. The third concert featured dancers Nora Kovach and Istvan Rabovsky, assisted by Sonia Arova and Job Sanders. These artists were handicapped by lack of space, as the orchestra was placed onstage at the rear, but their dancing was still very effective. The powerful technique of Rabovsky was greatly admired, as was the refinement and grace of his wife and partner, Kovach.

The concert on Dec. 29 was part of the annual Sun Carnival, with the Queen and her court seated onstage during the program. Frances Yeend was the soloist, singing the "Alleluja" portion of Mozart's "Exsultate, jubilate", "Dich, theure Halle", "Ah, fors è lui" and "Sempere libera", as well as songs by Rachmaninoff and Ravel.

Joseph Szigeti played the Beethoven

This Opera Festival is fully a community effort, from the hard-working women's committee to volunteer stage hands. As such it has generated special excitement each year, with increasingly more San Antonians realizing the outstanding artistic achievement they have made. —Helen Seagle



Scene in the first act of "Der Rosenkavalier" in the San Antonio production, showing Lisa Della Casa as the Marchallin and Frances Bible as Octavian

Merriman and Jorge Bolet. Miss Merriman, a popular favorite in this city, was in excellent form, her rich, dark tones quite suitable in her program of early Italian arias, French and Spanish songs, and operatic arias. Mr. Bolet demonstrated a level of technical perfection combined with a penetrating realization of musical values. His playing of the Liszt Sonata in B minor was most eloquent, as was his performance of Alberto Ginastera's Sonata for Piano.

—Wilson D. Snodgrass

Vaughan Williams symphony was first played in New York by the Philadelphia Orchestra, under Eugene Ormandy, on Oct. 9. "Susannah" received its New York premiere on Sept. 27 and was given by the New York City Opera Company.

Oakland Group Revises Series

Oakland, Calif. — The Oakland Civic Music Association will transfer its concert series next season to Oakland Auditorium Theatre, limit its membership to 2,200, raise the membership fee to \$7.50, and abolish the half rate for students.

The organization has held its concerts in Oakland High School auditorium since its inception. Mr. Silfies explained the board's action as motivated by a \$200,000 improvement program at Auditorium Theatre, now under way, and by inferior facilities and lack of parking space at the high school.

For these reasons, the action was taken despite a sacrifice in membership. The association now has some 2,700 members, and the high school auditorium seats 2,800 or more. Auditorium Theatre currently seats 1,951, but the improvement program calls for installation of about 100 additional seats.

Other items in the project include sound-proofing of the stage area to exclude noise from the adjoining Auditorium Arena, replacement of balcony seating, new drapes, etc.

The association board estimates that the changes will enable the association to continue its present policy of seven events per season, with some improvement, since stage facilities at Auditorium Theatre are more suitable for such attractions as ballet than those at the high school.

—Clifford Gessler

Critics Honor Floyd, Vaughan Williams

Ralph Vaughan Williams' Symphony No. 8 and Carlisle Floyd's opera "Susannah" were chosen by the New York Music Critics' Circle for its 1956 orchestral and operatic awards. No awards were made in the chamber-music, choral, and dance, categories. The works considered for the awards had their first New York performances during 1956. The

First Symphony By Smit Has Boston Premiere

Boston.—One of the most stimulating pairs of concerts of the Boston Symphony season thus far was that of Feb. 1 and 7 at Symphony Hall, when Charles Munch conducted first performances of the Symphony No. 1, in E flat, by Leo Smit and two superb scores of Prokofieff—the Piano Concerto No. 2 in G minor, with Nicole Henriot as soloist, and seven numbers drawn from the two suites from the ballet "Romeo and Juliet".

Smit's new work, commissioned by the Koussevitzky Music Foundation, is a most uncommon score, for it is a curious blend of what seems to be a basic conservatism with devices and a feeling of modernity. The structure is spare and carefully wrought, there is always something going on amid the steady forward motion, and that something is unfailingly interesting. The rhythmic play is as discernible as the instrumentation is clear. There are influences of the past in this symphony, to be sure, and Smit is not a bold innovator. But he is obviously a real musician, with a sensitive "inward ear".

Miss Henriot fairly bowled over the two audiences with her performance of Prokofieff's G minor Concerto. A greater virtuoso and better musician than ever, she received a huge ovation.

Gregor Piatigorsky, Charles Munch, and the Boston Symphony gave the first performance anywhere of Sir

William Walton's Cello Concerto, at Symphony Hall on Jan. 25.

The new work was written for and dedicated to the soloist, and it is music peculiarly suited to his personal manner of playing. His bow swept the strings with a glorious poetic eloquence, and with a magnificent depth and richness of sound. Indeed, I cannot recall ever having heard Mr. Piatigorsky play better.

The score is a fine, warm, and songful piece for the solo instrument, but it is much more a rhapsody than a concerto. It is written superbly well in the idiom of the cello and is playful both of certain difficult technical effects and of the singing quality and the variety of tone colors through the long range of the instrument.

In the main, this is a notably slow and soft concerto. There are relatively few pages where the tempo accelerates or the dynamic level rises high. The beginning is very quiet, so is the conclusion. While there is a good deal of subtle rhythm, a considerable portion of the forward motion is in the cello part, and it has the effect of carrying the orchestra along. Never once did Walton make it difficult for the cello to be heard above the orchestra, much less ever drown it in a flood of resonance.

If the concerto is soft dynamically, it is gentle as custard in its harmonic basis. What dissonance there is would

(Continued on page 18)

Clarence E. Cramer

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The Daily Mail—Anderson, S. Car., Feb. 23, 1957



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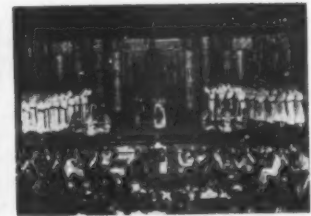
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Soloists —

Violin — **Mishel Piastro**

Soprano — **Dorothy Cothran**

Tenor — **Ralph Nielsen**

Baritone — **Bernard Izzo**

Clarence E. Cramer

306 So. Wabash Ave., Chicago, 4

National Report

(Continued from page 16)

scarcely alarm an elderly aunt, perhaps not even an old-fashioned professor of music. There are few bright colors in the instrumentation; mostly the texture is blends of pastel tints.

First music of the program, and new to Boston, was the Fantasy for Orchestra, "A Trip to Nahant", by Randall Thompson, of the Harvard University music department. The piece is quite light, a bit too long for its substance, altogether ingratiating, but, taking all in all, a trifle.

The remaining work was Beethoven's Fourth Symphony, given a brisk, taut performance that seemed to arouse general delight.

Monteux Is Guest

The week previously, Pierre Monteux was guest conductor, and, unhappily, did not show his usual mastery. He did not seem to be in full control of the orchestra, and matters were often indifferent or untidy. Frankly, it was a dull afternoon, though the program consisted of Stravinsky's "Pulcinella" Suite, a string of preludes and interludes from Debussy's "Pelléas et Mélisande", and Elgar's "Enigma" Variations. "The Death of Claerchen", from Beethoven's "Egmont" music, was performed in memory of Arturo Toscanini.

Pierre Luboshutz and Genia Nemennoff, to my taste the paragon of all two-piano teams, provided one of the season's finest concerts at Symphony Hall on Feb. 13. Highlights of the event were Aram Khachaturian's Suite, new to Boston; and a Luboshutz-Nemennoff arrangement after Moscheles, "Hommage à Handel".

Violinist Carroll Glenn and pianist Eugene List, another admirable husband-and-wife musical team, enthralled the subscribers to the Boston Morning Musicales in the Hotel Statler on Jan. 23. The Boston Cecilia Society, still progressing steadily toward excellence of former days, appeared under the direction of Theodore Marier at Jordan Hall, on Jan. 24.

Percussion Ensemble Plays

Harold Farberman, percussionist of the Boston Symphony, together with a sizable number of his colleagues and the Boston Percussion Ensemble, has given the town one of the biggest musical lifts it has enjoyed in years. At Jordan Hall, on the night of Jan. 31, Mr. Farberman conducted a program of his own compositions, music which puts the accent upon percussion. All four works were composed between 1954 and 1956, with "Evolution", already known from recording, the eldest of them all. Here is a marvelous tapestry of rhythm and the color contrasts of struck chords, plus a soprano singing voice without words, and the cool melodic sonority of the horn. There is something really primal about this piece.

The opening piece, "Theme and Three Developments", is dryer in texture but a fascinating contrast between the near-squeakings of strings in high positions and the lower sound of a solo bassoon. There might be a touch of Stravinsky here, but mostly the music is Farberman. In a structural sense, his Symphony No. 1 was the biggest piece of all, again a setting of percussion qualities against strings and vice versa, in tempo fast and slow, straight and syncopated beat, and even the triple meter of the

waltz. The Quartet for two higher woodwind voices and the middle and lower strings is less free-flowing, rhythmically, for the continuity is interspersed with bravura solos which have an improvisational nature. Here, once more, are pungent tonal contrast and blend. The whole occasion was off-beat, and it was wonderfully fresh and livening.

Renata Tebaldi returned to Symphony Hall Feb. 3, where she had made a tumultuously successful debut a year ago nearly to the day. She was accompanied, and most ably, by Martin Rich, in a program wholly Italian save for arias by Handel and



Harold Farberman, conductor of the Boston Percussion Ensemble

Mozart. Her singing was better poised, more refined, but no less expressive than before.

Ayrton Pinto is not much known beyond metropolitan Boston at the moment, but if he experiences the fortune he deserves, one day he will be known across continents and seas. Mr. Pinto is a Brazilian, now in his mid-20s and a pupil of Richard Burgin. He has an enormous musical talent in terms of the violin. He gave a Jordan Hall concert on Jan. 30 in fulfillment of the conditions as candidate for the artists' diploma of the New England Conservatory. The extent of his technique, though considerable, was not any greater than his superb command of style and legato, clean, steady rhythm and real musical sense for phrase and period. The César Franck Sonata; a new Sonata (No. 1) by John Bovicchi; that great test piece, Bach's formidable unaccompanied Chaconne; and the "Baal Shem" Suite of Ernest Bloch made up his program.

—Cyrus Durgin

Seattle Stirred By Dance Events

Seattle.—The dearth of traveling stage shows here this winter has stepped up interest in dance attractions and has brought Cecilia Schultz into renewed activity as concert impresario.

Featuring Igor Youskevitch and offering only two new ballets, "Harlequinade" and "Sombreros", the Ballet Russe de Monte Carlo drew four sell-out houses at the 1,800-seat Moore Theatre, following an appearance on the pre-sold Community series before 6,000 persons at the Civic Auditorium.

Mrs. Schultz also has taken over local contracts for both the Ruth Page Chicago Opera Ballet and the Ballets Basques de Biarritz this March and next season will present the American

Ballet Theatre. Another addition to the spring dance picture is the Royal Winnipeg Ballet, which is booking itself into the Moore Theatre, Feb. 23.

The current session of the State Legislature shows every prospect of establishing a permanent World's Fair commission and of appropriating \$7,500,000 toward a Festival of the West in 1960-61. The site would be in Seattle, and development would be tied in with the city's new \$7,500,000 Civic Center, still in the planning stage. Need for a proper concert hall in this city of 600,000 was underlined again with the news that the British Royal (Sadler's Wells) Ballet next fall will bypass Seattle in favor of four performances in Portland and seven in Vancouver, B.C.

The contract of Milton Katims, musical director of the Seattle Symphony, has been extended one year (through 1957-58, which will be his fourth full season with the orchestra),

with a further one-year option. Sights have been raised again for the sustaining fund goal to the highest total ever attempted, \$175,000.

Mr. Katims made his first appearance as violist with the orchestra this season at the Jan. 28-29 pair, playing the Ernest Bloch's Suite for viola and orchestra (1919). His musicianship and beautiful tone, and the undeniable appeal of the piece brought an ovation, followed by one for the orchestra's masterly performance of Brahms's First Symphony. Concertmaster Henry Siegl made his Seattle debut as conductor during the first half of the program, officiating for the Bloch work and a Schubert overture.

The Singing Boys of Norway were presented by local Norwegian groups at the Moore Theatre and drew a near-capacity house, demonstrating the effectiveness of nationality booking. —Maxine Cushing Gray

Large Los Angeles Audiences Impressed by Van Beinum

Los Angeles.—Eduard van Beinum has quickly made for himself an enviable position with the Los Angeles public. Not only have his concerts with the Los Angeles Philharmonic been consistently sold out, but at a reception in his honor sponsored by the Southern California Symphony Association, an estimated 3,500 people stood in line to greet the orchestra's new musical director.

It has taken Mr. van Beinum only the space of a few programs to put his own impress on the Los Angeles Philharmonic. He has been versatile and convincing in every type of music he has essayed, and his performances have been marked by remarkable finish of detail and an outgoing warmth that have captivated audiences.

For the concerts of Jan. 17-18, Tossy Spivakovsky was the soloist in the Bartok Violin Concerto, mastering its difficulties with extraordinary virtuosity. An important factor of the whole was the conductor's exquisitely proportioned accompaniment. The major orchestral work was Tchaikovsky's "Pathétique" Symphony, which Mr. van Beinum interpreted with restraint, but with a beauty of tone and a variety of expressive means that made for one of the most powerful readings of the work that one can remember. A dynamically subdued but sparkling account of the Overture to Mozart's "The Marriage of Figaro" opened the program.

Conductor's Versatility

There was no soloist on the programs of Jan. 24-25, and it was significant of Mr. van Beinum's attraction for the public that in spite of cold and rainy weather the Thursday night concert was heard by an audience of capacity size. The conductor's versatility was again evidenced in a broadly varied selection of music that received performances of the most uniform standard of excellence.

The Overture to Cherubini's "Anacreon" was vitalized by a fresh and vigorous approach. The conductor's sensitivity to the most delicate blend of orchestral colors was demonstrated in Stravinsky's "The Song of the Nightingale" and Debussy's "Clouds" and "Festivals". Brahms's Fourth Symphony was dedicated to the memory of Arturo Toscanini, and conductor and orchestra stood in silent tribute for a few moments before embarking on a performance rich in texture and warmly human in impulse.

Monday Evening Concerts offered a particularly rewarding program on Jan. 21. Heinz Blankenburg, young Los Angeles baritone who has already distinguished himself with the San Francisco Opera, sang Schumann's "Dichterliebe" cycle in a beautifully poetic manner that indicated full artistic maturity. Gabor Rejto gave a brilliant first performance to Ernest Kanitz's Sonata for cello alone, a concise and interesting work, exceedingly grateful for the instrument.

The Amati String Quartet was heard in the first Los Angeles performance of William O. Smith's String Quartet (1952), which exhibited notable promise in spite of a tendency to repetitiousness and overdevelopment of material. John Crown offered an illuminating interpretation of Aaron Copland's Piano Variations, and joined with Mr. Rejto for a masterly performance of Beethoven's Sonata for cello and piano in D major.

Ehlers' Recital

Alice Ehlers, harpsichordist, substituted for Ralph Kirkpatrick at the Music Guild concert of Jan. 30, when the latter was forced to cancel his appearance because of illness. Miss Ehlers gave splendid performances of Bach's Chromatic Fantasy and Fugue, the Partita No. 2, in C minor, the "Capriccio on the Departure of His Beloved Brother", and Couperin's "Les Fastes de la Grande et Ancienne Menestrandises". She was joined by Eudice Shapiro, violinist, in Mozart's Sonata in C major, K. 296, and by Miss Shapiro, Arthur Glegghorn, flute, and Victor Gottlieb, cello, in the Trio Sonata from Bach's "Musical Offering".

Other events have included two sold-out recitals by Andres Segovia, guitarist, in Wilshire Ebell Theatre, Jan. 25 and 26; Jean Casadesu, pianist, in the Brentwood Community Concert Association series, Jan. 23; and the Woman's Lyric Club, conducted by Frederick Davis, assisted by the Padorr Trio, in Assistance League Playhouse, Jan. 27.

—Albert Goldberg

John Browning, the young Los Angeles pianist who won a gold medal and second place in the Queen Elizabeth competition in Belgium last year, returned to demonstrate his abilities to home audiences when he appeared as soloist with the Los Angeles Philharmonic, under Eduard van Beinum, on Jan. 31 and Feb. 1.

(Continued on page 20)



Mephisto's Musings

Toscanini Memorial

Dear Mephisto:

For years I have been a great admirer of MUSICAL AMERICA—particularly your very fine column. I am coming to you for comment and advice on a matter which concerns musicians as well as laymen.

Yesterday we heard the tragic news of the passing of Maestro Toscanini. During the day NBC-TV called the attention to a special tribute, a "Memorial" to the great conductor, which was to be televised at 10.30 P. S. T.

One would expect from an organization as NBC to produce, even at a few hours' notice, a memorial concert by various great artists in or near New York—perhaps the Symphony of the Air, which is composed of members of the former NBC Symphony, as founded by Toscanini, to be conducted by one of our outstanding maestros of today.

Instead we saw a film of Toscanini conducting the overture to "La Forza del Destino" and "Hymn To The Nations", with the former NBC Symphony, the Westminster Choir and Jan Peerce.

Has it come to the point where one can "prescore" and "preconduct" his own music—to be played after death? Or was Toscanini engaged to conduct his own memorial?

Frederick Stark
Walt Disney Productions
Burbank, Calif.

I too regret that something a little more impressive could not have been done on this historic occasion, Mr. Stark, but I also am aware of the fantastic difficulties involved in getting something really worthwhile together, and getting it rehearsed and performed, on the spur of the moment, particularly at this time of the year. At any rate, here is NBC's own reply to you:

"We are sorry that Mr. Stark was unhappy with our memorial program to Maestro Arturo Toscanini. Judging from the many wonderful messages we received, however, it is clear that many people felt as we did: showing the great conductor at the height of his powers in the only film he ever authorized was the most fitting tribute."

Sustaining

Seattle Symphony conductor Milton Katims, who was having the Budapest String Quartet appear as soloists at a pair of symphony con-

certs on Feb. 25 and 26, asked the members of the quartet to come to Seattle two days sooner and play a benefit concert for the orchestra's maintenance fund. The Budapesters, long standing friends who have made many recordings with Katims as violist, agreed. Conductor Katims joined in the benefit concert playing a Dvorak and Mozart viola quintet with them—then Mrs. Katims, herself a cellist, joined the group to play a Brahms sextet. Result? The house was sold out, and the concert, plus a party afterward for which Northwest painters contributed sketches to be auctioned off for the Symphony Fund, netted more than \$5,000.

Minsky Competitor

Writing on Jan. 22, Robert E. MacIntyre, manager of the Birmingham Symphony, says: "Claudio Arrau is appearing here tonight playing the 'Burleske' for piano and orchestra by Richard Strauss.

"Last night I was approached at rehearsal by one of my Directors who accused me of missing the boat in publicizing the concert. He said that we could assure ourselves of a Standing - Room - Only house by simply putting up on the marquee:

TONIGHT
BURLESKE
with
CLAUDIA ARRAU."

You probably should have kept that one under wraps, Mac. A few more suggestions like that might put the Minsky brothers in the concert business.

Ears of the Young

If music is moving in any direction in the country, it is very much ahead. Appreciation is growing,

and with it, audiences, too. But if there is any future for the art, it rests with the sensibilities of the younger generation. Without their eager ears, the art is doomed.

Mihail Stolarevsky is a man who keenly appreciates this fact. And he has gone and done something about it—with energy and understanding, and with an original touch.

During the winter, Mr. Stolarevsky, who trained originally as an engineer in Russia, is to be found in the viola section of the Pittsburgh Symphony. In the summer, he follows his pet project—the Laboratory School of Music, held on the campus of Chatham College in Pittsburgh.

As he puts it, what we need in this country is not more professional musicians, but more intelligent music-lovers. And this appreciation comes best from personal contact with the art. His school seeks to provide just that. With students from the five-year-old level up, modern teaching methods are used to give them a technique on their instruments. The aim is to get them playing soon, without the drudgery of outdated practice routines. Group work, in ensembles, is stressed, as it provides more pleasure and incentive than the lonely solo student ever gets. And along with all this, a basic understanding of music is encouraged through study and discussion.

Mr. Stolarevsky is interested in any and all talented youngsters, and tuition, nominal as it is, has often been covered when students were without means.

The plan has borne fruit—alumni of the school form the bulk of the "rare" string players in the Pittsburgh Youth Orchestra and Junior Orchestra, and in many

other young people's musical groups in the city.

Our plaudits go to Mr. Stolarevsky and his staff. This is a worthy purpose, intelligently developed. With more plans like it in action, we may look to larger and more cultivated audiences in the future, ready to absorb the swelling musical activity in the country.

Copywriter into Poet

The New York Herald-Tribune must have a poet among its copywriters, for one of them was so affected by the text of a work to be sung by the Masterwork Chorus of Morristown, N. Y., at Cooper Union, recently, that he changed the name of the chorus to the "Waterwork Chorus". The work in question was Monteverdi's "Tears of a Lover at the Tomb of the Beloved", which contains the lines: "So, lovers, let flow a sea of tears; for do they not light the noble heart of this cold stone?"

David Randolph, conductor of the chorus, who had prepared a special practical edition of the Monteverdi work for this group, explained the change of name to the audience in a little introductory speech and paid tribute to the poetic susceptibilities of the Herald-Tribune copy desk.

Church Composer

Dom Lorenzo Perosi, famed Italian composer of religious music who died last October at the age of 84, was as well known in Italy for his eccentricities as for his music. He first made his mark at the age of 26 with the oratorio "The Transfiguration of Christ", followed by "The Raising of Lazarus" and many other equally successful works. But in his fifties, Dom Lorenzo suffered a period of mental unrest. Discovered scattering money in the streets, he was put under court tutelage. He recovered to write more music and to become an *Accademico d'Italia*.

But an inclination to dispense with worldly goods (his music had made him well-off), to seek out the forlorn and the forgotten, never left him. If he happened, in the streets, to spot a hearse without mourners he would follow it. Even in his great old age he often could be seen in the Rome cemetery praying on those tombs that appeared more bereft of care.

He lived all his life in bare surroundings, content with a little room, a few sheets of score paper, and an upright piano.



"That Brother Pimen, always worrying about his ASCAP rating."

Mephisto

National Report

(Continued from page 18)

Disdaining an easy success Mr. Browning elected to play Beethoven's G major Concerto and delivered it with every evidence of artistic maturity. His technique was well-nigh flawless, and his beautiful command of tonal gradations and his perceptive and intensely musical address stamped him as a young artist of remarkable qualities. Mr. van Beinum offered a finely proportioned accompaniment, in addition to giving the first local hearing of Willem Pijper's somewhat dated Symphony No. 3 and a fresh and vivid interpretation of the Franck Symphony in D minor.

Presents Piston Symphony

Mr. van Beinum had no soloist for his programs of Feb. 7 and 8, but none was needed to stimulate public interest. The conductor's ability to revitalize familiar music was again attested in superb readings of Mendelssohn's "Italian" Symphony, Ravel's "Rhapsodie Espagnole", and the Overture to Wagner's "Tannhäuser". As evidence of his interest in the native composer, Mr. van Beinum also offered a thoroughgoing account of Piston's Symphony No. 2, which again impressed as one of the best American works in its category.

The Monday Evening Concerts presented the first local performance of Monteverdi's "Ballo dell' Ingrate" on Feb. 18, with Robert Craft conducting and the solo parts sung by

Deltra Kamsler, Marion Oles, Robert Oliver and Catherine Gayer. Mr. Craft also conducted a remarkably lucid reading of Schoenberg's "Serenade", Op. 24, with the baritone solo ably sung by Sam Van Dusen. Schumann's "Kreisleriana" was sensitively interpreted by Xenia Chasman.

Mr. Craft was the conductor again at the Monday Evening Concert of Feb. 4, at which time he offered Couperin's "Troisième Leçon de Ténèbres," and Bach's Cantata No. 152, "Tritt auf die Glaubensbahn". Harry Blumberg and Abraham Weiss played two only casually interesting Duos for violas by Wilhelm Friedemann Bach.

In addition there have been an excellent piano recital by Muriel Kerr at the Wilshire-Ebel, Feb. 11; John Browning in a recital at the Hollywood Los Feliz Jewish Community Center, Feb. 3; Edward Auer, pianist, and Ella Lee, soprano, in the Young Musicians Foundation series in Wilshire-Ebel, Feb. 10; the Hollywood String Quartet in the opening of a new Eight O'Clock Series in Beverly Hills; the Budapest String Quartet in the Music Guild series, Feb. 13; the Festival Quartet on the Brentwood Community Concert Association series, Feb. 14; Elliot Fisher, violinist, and Robert Hunter, pianist, in a joint recital in Assistance League Playhouse, Feb. 18; the St. Olaf Lutheran Choir in Philharmonic Auditorium, Feb. 11; and nine performances by the Ballet Russe de Monte Carlo in Philharmonic Auditorium, beginning Feb. 8.

—Albert Goldberg

Graham, de Mille Receive Awards

Martha Graham and Agnes de Mille were named the winners of *Dance Magazine's* 1957 awards at a reception given Feb. 19 at the Hotel Plaza. Miss Graham received the honor for the contributions she has made to international understanding in her recent tours of Asia, under the sponsorship of the State Department's International Exchange Program. Miss de Mille was honored for bringing the art of the dance to vast new audiences through her two dance programs televised by "Omnibus" during 1956.

Katharine Cornell presented the award to Miss Graham, and Diana Adams, ballerina with the New York City Ballet, gave the award to Miss de Mille. Speakers at the ceremony included Paul G. Hoffman, United States representative to the United Nations General Assembly, and Joseph N. Welch, the Boston attorney who served as Army counsel at the Senate's Army-McCarthy hearings in 1953. Miss de Mille and Mr. Welch are presently collaborating on a television program for "Omnibus" which will deal with the Lizzie Borden murder case and Miss de Mille's treatment of it in ballet in "Fall River Legend".

Wright To Design Opera House

Santa Barbara, Calif.—Frank Lloyd Wright will go to Iran in March to design and build an opera house in Baghdad.

mixed voices, percussion and organ.

Paul Creston spoke briefly at the Phillips Gallery on Feb. 4 as president of the National Association for American Composers and Conductors, when a program of compositions by resident composers was given. Most interesting of the evening's offerings were Robert Parris' Three Songs for baritone, piano and celesta, to poems by Tagore. They were sung by John Yard, accompanied by the composer and Father Russell Woolen, celesta.

All-Copland Recital

Finally and climactically, Aaron Copland was composer-performer in an evening devoted to three of his major chamber works, sponsored by the Institute of Contemporary Arts, in the Corcoran Gallery of Art on Feb. 2. Werner Lywen played the Sonata For Violin (1943) with penetration, beautiful tone, and sensitive phrasing. The song cycle, "Twelve Songs of Emily Dickinson", (1950), was sung by Katharine Hansel, soprano. Mrs. Hansel has sung these songs with the composer on several occasions, and her interpretation may be regarded as definitive. A hair-raising performance of the Quartet for Piano and Strings (1950) by Mr. Copland, Mr. Lywen, George Wargo, viola, and John Martin, cello, brought the audience to its feet.

The Philadelphia Orchestra, Eugene Ormandy conducting, gave a memorable concert to a large house in Constitution Hall on Jan. 29. Benno Moiseiwitsch, pianist, as soloist in Rachmaninoff's Second Piano Concerto, played with soaring tone and prodigious technique. Following Beethoven's "Egmont" Overture, Mr. Ormandy conducted the Third Symphony of Roy Harris. Hindemith's "Nobilissima Visione" poured forth in a reading of consummate richness.

Another fine concert was that of the Boston Symphony, played in the small hall on Feb. 7 in a program of uncompromising content to an enthusiastic capacity house. Nicole Henriot was the soloist in Prokofiev's Second Piano Concerto, and the orchestra won ovations with Leo Smit's First Symphony and Beethoven's Symphony No. 4.

The American University String Quartet was assisted by Wallace Mann, flutist, on Jan. 15 at Clendenen Hall. The absorbing program included Harris' "4 Minutes, 20 Seconds", Pleyel's Quartet, Op. No. 3, Kreisler's A minor Quartet, Foote's "A Night Piece", and Allanbrook's Quartet in D.

Library of Congress Series

Chamber music abounds in Washington, led by the surpassing series at the Library of Congress. Concerts there since the first of the year have brought the Boston Woodwind Quartet on Jan. 4; the Claremont String Quartet, Jan. 11; the Pro Musica Antiqua, Noah Greenberg, director, Jan. 18; the Festival Quartet, Jan. 25; Quartetto Italiano, Feb. 1; and the Randolph Singers, Feb. 8.

—Theodore Schaefer

After gaining recognition and acclaim in the British Isles for her folk singing, Mary O'Hara made her North American recital debut in Washington on Feb. 10 at the Phillips Gallery. The evening of Irish traditional songs was in four groups, telling of rebellion, exile, and famine, occupations, love, and fairie games and spells.

Miss O'Hara's manner was poetic, her voice fragile, her musical thinking and style imaginative. A short spoken introduction preceded each

(Continued on page 22)

Washington Opera Society in First Venture

Washington.—The new Opera Society of Washington, Inc., made history for the nation's capital with its first production, Mozart's "The Abduction From the Seraglio", sung in German, on Jan. 31 and Feb. 1 in the Lisner Auditorium of George Washington University. The large audiences on both nights were a gratifying indication of wholehearted interest.

Except for the Mute, the chorus, and the stage director, the cast was imported. The excellent orchestra, composed of 32 members of the National Symphony, was under the direction of Paul Callaway, organist and choirmaster of Washington Cathedral. It was a well-rehearsed performance, though it must be said, but for Sylvia Stahlman as Blonde and John McCollum as Belmonte, the production on stage was something of a disappointment. Mr. McCollum's portrayal was as satisfying as his assured and perceptive singing. Miss Stahlman tended to overdo her characterization, but sang nevertheless with facility and taste. Ellen Faull essayed the exceedingly difficult role of Costanze. Richard Humphrey as Osmin revealed a voice of promise and a lack of requisite musicianship. A sly sense of humor made up for this in part. The light tenor and caperings of John Kuhn were scarcely a realization of Pedrillo. James Van Wart played the speaking role of the Pasha, and Tom Pence was the Mute. The chorus sang very well but could have benefited by some well-disciplined stage direction. Principals could do little to overcome the awkward situations resulting from William Vorberg's direction.

While one could have desired a little more ease and grace in projection of the score, there was momen-

tum and exuberance in Mr. Callaway's reading. Momentum was desirable, too, for this was an uncut version.

An evening of Menotti is promised for the spring, with "The Gorgon, The Manticore, and The Unicorn", premiered here in October at the Library of Congress, and "The Old Maid and the Thief".

Patrick Hayes Anniversary

Patrick Hayes, whose concert bureau this year observes its tenth anniversary, celebrated the event with a gala concert of unique content in Constitution Hall on Feb. 3. Concertos for one, two, and three pianos were played by Evelyn Swarthout, Margaret Tolson, and Emerson Meyers, with Richard Bales conducting the National Gallery Orchestra. The Overture to Cimarosa's opera "The Impresario" appropriately opened the afternoon. Miss Swarthout (Mrs. Patrick Hayes), from the faculty of American University, chose the Beethoven Second Concerto in B flat, played with zest and elan. Mr. Meyers, from the faculty of Catholic University, and Miss Tolson, from the Madiara School, performed the handsome Mozart E flat Concerto, K.365, with brisk tempos, well-matched balance, and style.

Mr. Bales led a vital and well-proportioned presentation of Haydn's Symphony No. 88, in G major. The strings were particularly bright and clean. Bach's C major Triple Concerto was the finale to one of the most novel and spirited afternoons of music in years. The near capacity house (3,800) attested to the interest and good will of Mr. Hayes's public.

Other recent events on Mr. Hayes's series have included the Boston Pops

Orchestra, with Arthur Fiedler conducting and Ruth Slenczynska, pianist, as soloist, Jan. 6; Leontyne Price, soprano, Jan. 20; Issac Stern, violinist, Jan. 27; and the Don Cossack Chorus and Dancers, Feb. 9.

The President and Mrs. Eisenhower and several guests attended their first concert in Constitution Hall since October, 1953, on Jan. 8. The National Symphony, conducted by Howard Mitchell, introduced Rogers' "Inaugural Prayer", a setting for chorus and orchestra of the prayer offered by the President at his first inaugural. Warner Lawson's Howard University Choir sang the text with warm tone, sincerity, and excellent diction, to an orchestral background striving to bring everything possible from an impoverished score. Artur Rubinstein, soloist of the evening, played superbly the Beethoven Piano Concerto No. 4. The orchestra was in excellent form for the entire program, including Piston's Symphony No. 4 and Tchaikovsky's Symphony No. 4.

A succession of distinguished contemporary composers in Washington since the first of the year has aroused considerable interest in their work. Egon Wellesz, who has been doing research in Byzantine music at Dumbarton Oaks, had his Mass in F minor, Op. 51, sung by the choir of Washington Cathedral under Paul Callaway on Jan. 27. The same day Virgil Thomson came to the city to hear his Mass for Two Part Voices and Percussion sung by the men of the National Presbyterian Church Choir under Theodore Schaefer. Fred Begun, skilled percussionist of the National Symphony, accompanied the Mass and also assisted in Henry Cowell's "... if He please", for

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Young opera aspirants of professional caliber, living in America, and between the ages of 21 and 32 years, are eligible to compete. Registration will end July 31, 1957.

► AUDITIONS

Preliminaries for the first annual competitions will be held between August and December, 1957, in various cities among which are New York, Chicago, San Francisco, Dallas, Baton Rouge and Cincinnati. Applicants from other cities will be notified where they may present themselves for auditioning.

► FINALISTS

Finalists (perhaps 30) will go to Cincinnati on or before February 15, 1958 for a training period of three months or less in phases of the specific opera to be presented in Italy.

► WINNERS

An operatic debut in Italy, after previous preparation in this country and a final preparation in Milan, will be offered to the winners by American Opera Auditions, Inc.

Winners will receive round-trip transportation to and from Italy and estimated living expenses during a five-months' stay in Italy. After a 10-weeks' preparatory finishing course in Milan under the direction of the Associazione Lirica e Concertistica Italiana, they will be presented in Milan and Florence. In Florence, the Associazione Italiana Diffusione Educazione Musicale will be the sponsor of the performance. Both Associazioni are acting with the approval of the Presidenza del Consiglio dei Ministri, Direzione Generale dello Spettacolo, in Rome.

► HOW TO ENTER COMPETITION

Write to American Opera Auditions, Inc., Carew Tower, Cincinnati 2, Ohio, for application form, fill out and return to American Opera Auditions, Inc., Carew Tower, Cincinnati 2, Ohio, not later than July 31, 1957. Entrants will be notified when and where auditions will be held.

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National Report

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song, and her singing captured their charm and artistry. Half of the evening was sung in English, half in Gaelic, Miss O'Hara accompanying herself throughout on the Irish harp, the settings her own.

Under the auspices of the Kindler Foundation, the Classic String Quartet gave an evening of chamber music at the Washington Textile Museum on Jan. 7. The concert marked the birthday anniversary of the late Hans Kindler, organizer and first conductor of the National Symphony. The program, which scheduled Schubert's String Quartet, Op. 29, and Dohnanyi's Quintet for Piano and String Quartet, Op. 1, featured the premiere of a composition by Walter Spencer Huffman, Baltimore resident. The new work, a Piano Quintet, was commissioned by the Kindler Foundation for this commemoration. In his quintet, Huffman achieves mood pictures with clarity and economy of means. The Classic String Quartet performed with vigor, force, and a keen sense of musicianly proportion. The high mark of the evening was the pianism of Frances Sachs, whose playing brought forth great lyricism and tonal beauty.

On Feb. 11, at the Adas Israel Con-

gregation Temple, George Manos conducted the Washington Hellenic Choral Society and members of the National Symphony in what was listed as being a complete performance of Handel's oratorio "Samson". The score, although lengthy in the performed version, was considerably cut.

Soloists for the evening were Jacob Barkin, Ruth Mervine, Neil Darling, Katherine Hansel, and Earle Thompson. Mr. Manos conducted with verve and confidence, but choral portions seemed overemphasized.

Leontyne Price sang in Constitution Hall in an afternoon recital, Jan. 20. Miss Price graced the inaugural week-end with a program artfully conceived, both in content and manner of performance, with works of Handel, Mozart, Richard Strauss, Chausson, and Hann. She used with forthright conviction the beautiful sound that is her voice. To complete the program, Miss Price did Benjamin Britten's cycle "On This Island" and a group of spirituals. She was encored generously, and to end an afternoon filled with vocal brilliance, vibrancy, and beauty, she sang "Let Us Break Bread Together". David Garvey served expert accompaniments of finesse and style. —Charles Crowder

San Francisco To Have New Concert Hall in 1958

San Francisco. — Most exciting news of the year is that a new concert hall will be available by 1958. It will be that of the California Masonic Temple, now being built on Nob Hill, overlooking the downtown part of the city and both the Bay and Golden Gate bridges.

Designed to seat a maximum of 3,200, it should prove just right for concert attractions too small for the Opera House and too large for the smaller recital halls. The main floor of the new auditorium will accommodate 2,000, with the other 1,200 seats in the balcony, which can be shut off from the rest of the hall if not required.

Schippers Is Guest

While the San Francisco Symphony conductor, Enrique Jordá, was guest conductor of the Cincinnati Symphony, Thomas Schippers conducted a program that proved himself a considerable figure. He seemed to get all the music to be had out of Rossini's "Semiramide" Overture. Likewise, he produced a rich sound and atmospheric and dramatic impact for Menotti's two Interludes from "The Island God."

Haydn's Symphony No. 102 also had a live sound, but left more to be desired than did the foregoing or the concluding Prokofiev Symphony No. 5. Clarity of instrumental voices, beautifully-balanced, fine nuances, dramatic dynamic contrasts and live tone were all factors in Mr. Schippers' work.

Leon Fleisher and Eugene Istomin were guest artists on an all-Mozart program directed by Enrique Jordá the following week. It featured Mozart concertos, prefaced by the overture from "The Abduction from the Seraglio", gayly done.

Mr. Istomin played the Mozart Concerto No. 9, being most success-

ful in the last movement, which called for the most brilliance. Mr. Fleisher won unqualified success with his interpretation of the Concerto No. 25. He played with clean-cut technique, suavity of line and phrase, and beauty of tone, projecting much of the magic of Mozart.

Together the pianists played the E flat major Concerto for Two Pianos, and although the instruments were tuned a few vibrations apart, the results were admirable from the pianists' standpoint.

Senofsky Introduced

The seventh program of the season (Jan. 17-18-19) introduced Berl Senofsky in the Mendelssohn Violin concerto and had Darius Milhaud as composer-conductor, directing his own Symphony No. 6.

The Milhaud was most impressive. The music had lucidity and descriptive qualities that made an immediate impression. It seemed French in melodic themes, American in rhythms, pervaded by an impishly gay feeling. Mr. Senofsky's performance was adequate, but not much more than that. Mr. Jordá gave a lively presentation of Beethoven's "Contredances" (six of them), after an introductory period of silence in memory of Arturo Toscanini.

Pietro Scarpini was soloist in Weber's "Konzertstück" and in Stravinsky's "Capriccio" for Piano and Orchestra in the final January concerts. His stylistic approach to each was quite right, the Stravinsky percussive and very exciting. Mr. Jordá's presentation of Ravel's "Spanish Rhapsody" brought the concert to a close and received tumultuous applause.

The Little Symphony of San Francisco, directed by Gregory Millar and dedicated to the unusual, achieved its purpose in Veterans Auditorium Jan.

23, with a program composed of Beethoven's "Overture for the Consecration of the House"; Hindemith's Concerto for Trumpet and Bassoon, with Edward Haug and Raymond Ojeda as soloists; Charles Ives's "Tone Roads No. 3" and his far more grateful and charming "The Unanswered Question"; Skalkottas' "Five Greek Dances"; and Beethoven's Violin Concerto, David Abel giving a splendid account of the solo part with a singing tone and highly musical phrasing.

The soloist discovery of the season thus far was Sari Biro, pianist. The petite woman had keyboard mastery, power and sensitivity with which to enhance a program far from hackneyed. After works by Rameau, Beethoven, and Schubert, she introduced locally Kodaly's "Dances of Marosszek", Kabalevsky's Sonata No. 3, and shorter works by Pick-Mangiagalli and Willard Roosevelt, whose "Studies" had their first performance.

Andres Segovia and his guitar drew a capacity audience to the Curran Theatre for a Sunday matinee concert that was memorable.

Other recitalists have been Christine Krooskos, contralto and John Delevoryas, pianist, at the California Club; Zara Nelsova, cellist, and Emanuel Bay, pianist at the State College; Desire Ligeti, bass, and Maro Ajemian, pianist, for the Veterans for Hungarian Relief; and Gabor Rejto, cellist, and Adolph Baller, pianist, at the San Francisco Conservatory of Music, in its new building at 1201 Ortega St.

The Opera Ring staged the West Coast premiere of "Street Scene" during January under Irma Kay's direction. It came out reasonably well, with enough sincerity in characterizations to compensate for lack of vocal quality and orchestra. The intimate setting literally put auditors into the scene.

—Marjory M. Fisher

New Orleans Orchestra Given \$300,000

New Orleans.—Mr. and Mrs. Edgar Stern have given \$300,000 to the New Orleans Philharmonic-Symphony, to preserve and expand the orchestra. Announcement of the gift was made at a concert in which Zino Francescatti was soloist. The violinist, a favorite here, repeated his former triumphs. Other soloists have included Rudolf Serkin, another favorite artist, and Susan Starr, 14-year-old pianist, who gave an exciting performance of the Tchaikovsky Concerto No. 1.

An all-orchestral program was held on Jan. 29 at which Gilbert Johnson, trumpet, played an interesting work of Ernest Bloch for trumpet and orchestra. The Tchaikovsky Sixth Symphony, the Overture to "Lohengrin" and the Venusberg music from "Tannhäuser" received fine readings.

The next concert, at which Sir Thomas Beecham was to be guest conductor, was Feb. 12, at which time he was to conduct his arrangement of "The Great Elopement" Suite of Handel, the Haydn Symphony No. 97, the Sibelius Sixth Symphony, and the Berlioz March from "The Trojans at Carthage". —Harry B. Loëb

Berkshire Festival Announces Plans

Boston.—Plans for the 20th season of concerts at the Berkshire Festival at Tanglewood, Mass., and for the 15th season of the school at the Berkshire Music Center, have been announced.

Charles Munch, music director of the Boston Symphony, stated that

special emphasis will be placed on the music of Bach, Mozart, Tchaikovsky, Berlioz, Brahms, and Beethoven, with contemporary works to be played on each of the last four week-ends. Pierre Monteux and Carl Schuricht will be guest conductors, and the violinist Isaac Stern will perform the violin concertos of Tchaikovsky, Brahms, and Beethoven. The concert season will cover the six weeks from July 3 to Aug. 11.

Faculty Members

The Berkshire Music Center, which is under the direction of Mr. Munch and Aaron Copland — chairman of the faculty—will stress new developments in the departments of opera and composition. Boris Goldovsky will again head the opera department, which will present this summer a four-week course of special training in operatic leadership for producers, conductors, and stage directors, a turn from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of Mr. Copland, will include, in addition to individual instruction for a limited number of advanced composition students, a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

Other faculty members will include Richard Burgin, concertmaster of the Boston Symphony; William Kroll, founder of the Kroll Quartet; Hugh Ross, head of the choral department and choral director; and Ludwig Zirner, who will be in charge of the Tanglewood Study Group.

WNYC Festival Opens With Chamber Concert

The first concert of the 18th annual American Music Festival, sponsored in New York City by radio station WNYC, opened Feb. 12 with a chamber-music program in Town Hall. Presented by the American Federation of Musicians, the concert featured the Knickerbocker Chamber Players, George Koutzen, director, with Herman Neuman and Simon Sadoff as conductors.

The program featured a first New York performance of Paul Nordoff's Concerto for piano, violin, and chamber orchestra, with Eugene List and Carroll Glenn as soloists, and a first performance of Herman Berlinski's "For the Peace of Mind", with Abba Bogin the pianist and Charles Kushin, oboist. Also included were George Antheil's Serenade for strings, and Paul Creston's Partita for flute, violin, and strings, with Mildred Hunt Wummer and Nadia Koutzen as soloists.

Air Symphony Heard

One of the major events of the American Music Festival series followed on Feb. 14, with a concert at Carnegie Hall by the Symphony of the Air, directed by Howard Mitchell. The program, sponsored jointly by the National Association of American Composers and Conductors and the Music Performance Trust Fund, was broadcast by radio station WNYC.

Three first New York performances filled the afternoon. They were Maurice Weid's Symphony No. 1; Morton Gould's "Declaration" Suite, arranged from the Declaration of Independence; and Earl George's Concerto for Violin and Orchestra, with Rafael Druian as soloist.

The festival continued until Feb. 22.

ORCHESTRAS in New York

Mitropoulos Introduces Meyerowitz Symphony

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Nathan Milstein, violinist. Carnegie Hall, Jan. 31:

Divertimento, K. 131 Mozart
Symphony, "Midrash Esther" Meyerowitz (World Premiere)
Violin Concerto, Op. 28 Goldmark
Symphonic Episode from "Giulietta e Romeo" Zandonai

A serene and polished performance of the Goldmark Violin Concerto, with Nathan Milstein as soloist, and the enchanting Divertimento, K. 131, by the 16-year-old Mozart were the saving graces of a program that was evidently designed to be completely novel, but unfortunately turned out to be dull and uninspiring.

The orchestra gave the premiere of the Symphony "Midrash Esther" by Jan Meyerowitz which according to the program notes was suggested by the rabbinical exegesis (Midrash) in the book of Esther. The opening Andante grave had its lyrically expressive moments, but was much too short to make any sort of impression. The second movement is designed to portray the genocidal rages of Haman, and, as such, it could be called successful with its savage rhythms and sudden outbursts of fortissimo from the brasses and percussion. The third is supposed to be an idealization of the love of Esther and Ahasuerus. This movement was particularly puzzling, for the least semblance of lyric repose or a lovely turn of phrase was conspicuously absent. The work concludes with a rondo-like dance patterned after the spirit of Purim, and is boisterous and loud. The music



Nathan Milstein

Becher

is heavily scored and is much indebted to the German post romantic style of writing, particularly Strauss.

Mr. Milstein's playing of the Goldmark Concerto was, as usual, superb. His playing does not remain static; his phrasing in particular continues to grow in loveliness and refinement and his tone would be hard to match. The Goldmark work is not a colossal piece by any means, but certainly pleasant and one that ought to be heard occasionally. The fresh and exuberant Divertimento received a scintillating performance by the orchestra under Mr. Mitropoulos.

—G. F.

Gould Work Receives Premiere

Carnegie Hall, Feb. 2. — Featured on this Saturday evening concert by

the New York Philharmonic-Symphony, under Dimitri Mitropoulos's direction, was the first performance of Morton Gould's "Jekyll and Hyde Variations", which was written for and dedicated to Mr. Mitropoulos. Laszlo Varga was heard in the Schumann A minor Cello Concerto.

Mr. Varga, the Philharmonic's first cellist, performed with technical ease and assurance, with impeccable intonation, and with a tone that was somewhat small but beautifully nuanced. With all his musicianly phrasing, fine rhythmic sense, and meticulous attention to details, Mr. Varga's exposition of the work was clean-cut rather than poetically imaginative. Mr. Mitropoulos and his colleagues in the orchestra gave him whole-hearted support.

Morton Gould's "Jekyll and Hyde", according to the program note, is an "adaptation of its idea to musical practice" rather than an "illustration" of the Robert Louis Stevenson story. The composer describes the work as "a set of fantastic variations" on a basic "thematic prologue". Some of the 13 variations are in the form of double variants in which the theme is also reversed. Despite brilliant orchestration and clever workmanship, this music just went round and round for 20 minutes without roosting on any single idea long enough to make much of an impression. In the climactic 12th variation, the composer does succeed in producing one of the loudest noises yet heard in the concert hall. It suggests nothing so much as the grinding and shrieking brakes of a giant locomotive coming to a sudden halt and then, with one final blast, blowing up. The effect was as stunning as it was ear-shattering. Although the work was played to the hilt, it received a cool reception.

Repeated from Thursday's program were Mozart's Divertimento in D and Zandonai's Symphonic Episode from "Giulietta e Romeo". —R. K.

Three Masters Honor Toscanini

Symphony of the Air, Bruno Walter, Charles Munch, and Pierre Monteux conducting. Carnegie Hall, Feb. 3:

Symphony No. 3 ("Eroica") Beethoven
"La Mer" Debussy
"Enigma" Variations Elgar

This concert honoring the memory of Arturo Toscanini was shared by three illustrious conductors and was devoted to music that Toscanini himself loved and frequently conducted. The proceeds went to the Symphony Foundation of America, which helps to support the Symphony of the Air, and the Casa Verdi in Milan. Since the orchestra made its reputation as the NBC Symphony under the baton of the maestro, and since the Casa Verdi was an institution that was also close to his heart, the choice of beneficiaries was ideal.

It was fascinating to hear the same orchestra under three so different temperaments in one evening. Mr. Walter's "Eroica" was extraordinarily bold in conception, and its impassioned grandeur may well have been intensified by personal memories of Toscanini, who was a close friend of Walter for many years. After a somewhat cautious beginning, Mr. Munch built "La Mer" to a series of

blazing climaxes. Of the three artists, Mr. Monteux turned out the most technically impeccable performance, making the Elgar Variations sound actually thrilling, as Toscanini used to. —R. S.

Monteux Conducts Little Orchestra

Little Orchestra Society, Pierre Monteux conducting. Vera Franceschi, pianist. Town Hall, Feb. 4:

Overture to "Le jeune Henri" Méhul
Clavier Concerto in C major Paisiello
Serenade No. 2 Brahms
Symphony for Brass and Percussion Gunther Schuller
Overture to "Neues vom Tage" Hindemith

Although Thomas Scherman had turned over the Little Orchestra So-

Franceschi has filled out the keyboard ornamentation for her interpretation of it. The work as it now stands has been greatly modernized in harmonic treatment and sonorous approach, and even Miss Franceschi's dashing zestful playing could not conceal its basic thinness of ideas and poverty of development. She was ably accompanied by the orchestra.

The audience was deeply stirred by the splendid performance of Gunther Schuller's brilliant Symphony for Brass and Percussion, which has already been played by the Philharmonic-Symphony, and is familiar to dance lovers as the music for Jose Limon's "The Traitor". The young composer was recalled many times, deservedly, for this is a searching, truly inventive, and masterly wrought score. Hindemith's witty overture was a perfect dessert. Nor should I fail to praise Mr. Monteux's mellow and



J. Siegelman

Left to right: Pierre Monteux, Bruno Walter, and Charles Munch, who led the Symphony of the Air in a Toscanini memorial concert on Feb. 3

ciety to Pierre Monteux for this delectable evening, the program was fully worthy of Mr. Scherman's pioneering tradition. Méhul's overture, known as "Young Henry's Hunt", is full of hunting horn calls and other realistic effects, and at the premiere of the opera in 1797 (which was a failure) it had to be repeated twice. It is still charming today, and Mr. Monteux and the orchestra gave it a heady performance.

Paisiello composed his C major Concerto during his visit to the court of Catherine the Great of Russia in 1776-84 as conductor of her Italian opera company. It was transcribed for the modern piano and orchestra in 1942 by Adriano Lualdi, and Vera

Vera Franceschi



beautifully integrated interpretation of the Brahms. —R. S.

Collegiate Chorale In Bach Mass

Town Hall, Feb. 5.—The Collegiate Chorale under Ralph Hunter, with Adele Addison, soprano, Florence Kopleff, contralto, Richard Robinson, tenor; and Paul Ukena, baritone, gave an absorbing performance of Bach's B minor Mass. In its dramatic sweep, choice of tempos, clarity of intricate choral score, and balance between soloists and chamber ensemble, Mr. Hunter did an outstanding job.

The chorus sang with great enthusiasm and with exacting accuracy. For once, all parts had an equal distribution of volume and the sopranos had little to fear in unleashing brilliant attacks. The vocal soloists were admirable, and the difficult instrumental solos were well handled by Jesse Tryon, violin; Arthur Lora, flute; Joseph Marx, oboe d'amore; Melvyn Broiles, trumpet; and Robert Conant, harpsichord. —E. L.

Moiseiwitsch Soloist With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Benno Moiseiwitsch, pianist. Carnegie Hall, Feb. 5: Overture to "Egmont" Beethoven
Symphony No. 1 Brahms
Piano Concerto No. 5 ("Emperor") Beethoven

ORCHESTRAS in New York

No finer example of the enduring and endearing qualities of great music could be had than the revelatory performances these three familiar masterpieces received at this concert. Benno Moiseiwitsch, who now has close to 50 years of concertizing behind him, was making his first appearance with the orchestra in five years.

Despite a few muffed passages here and there in the first movement, and the fact that Mr. Ormandy, conducting from memory, was not always alert enough to anticipate the pianist's rhapsodic flights of fancy, Mr. Moiseiwitsch's "Emperor" Concerto was, in the grandeur of its conception, as well as in the leonine power, sweep and breadth of the performance, as memorable an interpretation as the "Waldstein" Sonata he gave us a few seasons ago.

Mr. Ormandy seems to have an especial affinity for Brahms's First Symphony. Aside from the sheer opulence of sound, the symphony received a searching and moving performance. No less compelling was the orchestra's playing of the opening "Egmont" Overture which was a whole thrilling drama in itself.—R. K.



Benno Moiseiwitsch

Munch Conducts Symphony by Smit

Boston Symphony, Charles Munch, conductor. Nicole Henriot, pianist. Carnegie Hall, Feb. 6:

Symphony No. 1 in E flat ... Leo Smit
(First New York performance)
Piano Concerto No. 2,
G minor ... Prokofiev
Symphony No. 4 ... Beethoven

This concert, at which Charles Munch introduced a new symphony by the 36-year-old American composer Leo Smit to New York, and at which Nicole Henriot played the piano concerto produced by Prokofiev when he was a young firebrand of 22, was enormously refreshing.

Mr. Smit is an able pianist as well as a composer, and he has for many years been known as a particularly sympathetic interpreter of contemporary music. His Symphony No. 1 owes much to Stravinsky, with lesser echoes of Mahler and others, but its frank eclecticism does not obscure Mr. Smit's own musical personality. It is obvious that he is a fertile inventor, and if, in this first essay, he has let himself be carried away by the sheer exhilaration of writing clever, effective, facile music, there is good reason to believe that his second symphony may be more original, more searching in content, and more closely integrated.

Mr. Smit has many things to his

advantage: a keen sense of harmony (he understands the language of tonality as few young composers do these days); a melodic abundance that is almost embarrassing at times; and a real mastery of orchestration (the transparency of his orchestral writing was a delight, especially in the Allegretto scherzando movement). Now that he has shown us how intelligently he has studied Stravinsky and other modern masters, let us hope that he will trust more fully to his own wings. The performance was superb, and the audience gave the conductor, orchestra, and composer an ovation.

Miss Henriot took the savagely energetic G minor Concerto of Prokofiev exuberantly in her stride. What imagination, what furious energy, what romantic excitement there is in this music! Sure of finger, unerring in her sense of the central ideas of the work, and surcharged with the necessary abandon of spirit, Miss Henriot made it tremendously exciting. At times, one wished for greater volume and roundness of tone in the more clangorous passages, but this was a small matter, in view of so expert a performance. Mr. Munch and the orchestra provided a sumptuous accompaniment.—R. S.

Walter Offers Bruckner Symphony

New York Philharmonic-Symphony, Bruno Walter conducting. Carnegie Hall, Feb. 7:

Overture, "Der Freischuetz" ... Weber
"Unfinished" Symphony ... Schubert
Symphony No. 9 in D minor ... Bruckner

This season, New York audiences have had two opportunities to hear full-blown performances of two of the greatest symphonies of Anton Bruckner. In November, 76-year-old Carl Schuricht led the Vienna Philharmonic in a brilliant interpretation of the Seventh Symphony. In February, 81-year-old Bruno Walter gave a reading of the Ninth Symphony almost 54 years to the day it was given its premiere in Vienna.

Mr. Walter is probably the finest living interpreter of Bruckner. The conscientious concert-goer, when given an opportunity to hear this music under the hands of a master, cannot help but be enlightened by the experience. Bruckner's frame of reference was enormous, and he never believed in rushing. Themes are long and sometimes lush; the development is extensive, employing an enormous range of dynamics; and the sonorities created, especially in the last movement, are incredibly lovely. Mr. Walter led a performance that never flagged or lacked interest. He

Nicole Henriot



poured a lifetime of learning and listening into it, and the Philharmonic-Symphony played with a verve and virtuosity it does not demonstrate often enough.

Although the audience had listened attentively to the familiar Weber and Schubert scores, it was the Bruckner that it came to hear. At the end, Mr. Walter was called back to the stage time after time. The audience stood, cheering, and the orchestra sat, applauding this remarkable conductor who has the genius to make even the most expansive score worthy of rapt attention.—W. L.

Munch Leads Britten Work

Boston Symphony Orchestra, Charles Munch, conductor, Nicole Henriot, pianist. Carnegie Hall, Feb. 9, 2:30:

Variations for String Orchestra on a theme by Frank Bridge ... Britten
Piano Concerto No. 2 ... Prokofiev
Symphony No. 1 ... Brahms

This was an afternoon of impressive music-making, the keen tonal brilliance for which the orchestra is famous sounding at its best.

The string section opened the program with an effective, moving performance of the Britten variations. The playing was clean and the blend mellow, and Mr. Munch moulded the contours of phrases with a sensitive grasp of their nuances. Contrasts of mood among variations were pointed up.

Miss Henriot interpreted the Prokofiev concerto with solidity and precision, everything ordered, well-shaped, and secure. Her tone, however, lacked depth.

The reading of the Brahms symphony raised some debatable points. It was, to be sure, a vital performance, making the most of the mounting climaxes and broad dimensions of the form. But in terms of style and tradition, some things seemed out of line. There was a strange tendency to hover before entering phrases in the introduction—a romanticism that fits Brahms not at all. This and an over-concern with details obscured some long-spun lines. And the brilliant, French-style sound of the orchestra seemed to miss the mellow spirit of the work, parts often standing out as separate strands, rather than blending for a full over-all sound.

Yet this was a forceful reading, and the stunning final climax brought on a big audience response. This listener simply wondered how much tradition—in style and sound—affects the core of this music.—D. M. E.

Kostelanetz Appears With Philharmonic

New York Philharmonic-Symphony, Andre Kostelanetz conducting. Carnegie Hall, Feb. 9:

Overture, "The Secret of Suzanne" ... Wolf-Ferrari
Excerpts from Act I, "La Boheme" ... Puccini
(Transcribed for Orchestra)
"Les Preludes" ... Liszt
"The Enchanted Lake" ... Liadoff
Suite from "Facade" ... Walton
Pizzicato Polka ... Strauss
"Tales from the Vienna Woods" ... Strauss

The fourth and final appearance of the season for Andre Kostelanetz with the Philharmonic brought another capacity audience to Carnegie Hall. That Mr. Kostelanetz and his blend of the classics with the more popular repertory has found an enthusiastic following on Saturday nights there can be little doubt. Mr. Kostelanetz

has been signed for four more such evenings during the 1957-58 season.

While the men of the orchestra readily responded to Mr. Kostelanetz, the ensemble for this final concert was often ragged. Perhaps not enough rehearsal time had been allowed. As usual, Mr. Kostelanetz was generous with encores. He repeated from the Jan. 19 concert "The Valley of the Moon" by Walter Mourant and the "Intermezzo" from Granados' "Goyescas." The other extras were "Perpetual Motion" by Strauss, the "Turkish March" from Beethoven's "The Ruins of Athens" and a waltz from Tchaikovsky's "The Nutcracker."—W. L.

Szell Introduces Martinu Work

Cleveland Orchestra, George Szell, conductor. Henryk Szeryng, violinist. Carnegie Hall, Feb. 12:

"The Frescoes of Piero Della Francesca" ... Martinu
(First New York performance)
Symphony No. 2 ... Schumann
Violin Concerto ... Brahms

George Szell is one of those master conductors who make familiar classics as fresh and exciting as novelties. He has brought the Cleveland Orchestra into the first rank of American orchestras. The rapport between Mr. Szell and his musicians was complete and throughout the evening they achieved prodigies of delicacy, phrasing, attack, and tone color.

The performance of the Martinu tone poem was notably fresh and inspired. The music is pleasant enough in texture, color, and design, but it lacks the bite, the creative vigor, the sense of immediacy of some of Martinu's earlier scores. Its slithering chromatics and curious modulations, that escape banality by a hairsbreadth, are more evocative of a 20th-century motion picture than the pure and glowing frescoes of Piero Della Francesca. But Martinu has warned us in a program note not to take his title too literally. The major failing of this music is not in its pictorial associations but in its lack of cohesion and development.

The performance of the Schumann Second Symphony was so masterly that only one who knows how exasperatingly difficult it is to make Schumann's scoring sound could appreciate how profoundly Mr. Szell had solved all of its problems. The playing soared far above technical considerations. Not often does one hear the scherzo played in such winged fashion, or the slow movement so warmly and sustainably sung.

Mr. Szeryng, a Polish artist who appeared here about ten years ago, did not attempt to ride the whirlwind in the Brahms Concerto, but he brought great eloquence, sensitivity, and incandescent lyricism to it. We are so used to smashing virtuosity in this work that it was refreshing to hear a more poetic intimate interpretation. Mr. Szell and the orchestra provided a superb accompaniment with genuine Hungarian fire in the finale.—R. S.

Bach Aria Group Presents Trauer-Ode

Town Hall, Feb. 13.—The magnificent "Trauer-Ode" of Bach was the pièce de résistance of this program, which was one to delight the hearts of musical epicures. Composed in 1727 in memorial tribute to the beloved Queen of Saxony, Christiane Eberhardine, wife of Augustus the Strong, this heartfelt work is one of Bach's most inspired. Its reminders
(Continued on page 26)

► **The World of CILLI WANG,** *comedienne*

► **JACQUES ABRAM,** *pianist*

► **JOEY ALFIDI,** *conductor*

► **BHASKAR AND COMPANY WITH SASHA,**
company of 5 dancers

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ORCHESTRAS in New York

(Continued from page 24)

of the "St. Matthew Passion" only enhance its fascination for the modern listener. Bach's amazing tone-painting was never bolder than in the recitative, "Der Glocken bedendes Getön", for alto and orchestra, which puts Mussorgsky and Richard Strauss to shame. Vocal soloists were Eileen Farrell, Carol Smith, Jan Peerce, and George London, the last as guest artist for the evening. Frank Brieff conducted with a minimum of show and a maximum of effect.

Mr. London's impeccable German diction was again to be admired in his moving performance of the aria, "Ich will den Kreuzstab gerne tragen", from the Cantata No. 56. The program ended with the charming secular cantata, No. 206, "Schleicht, spielende Wellen", written for the birthday of Augustus III of Saxony in 1734. The playfully allegorical references in the text to the four rivers, the Vistula, the Elbe, the Danube, and the Plesse, gave Bach the opportunity to write one of the loveliest acquarelles in music. The regular instrumental soloists, Julius Baker, flute; Bernard Greenhouse, cello; Maurice Wilk, violin; with Paul Ulanowsky at the piano for the continuo, played as beautifully as ever, and the assisting instrumentalists (apart from an oboist who got into temporary difficulties) were also excellent. The hall was packed, as it should have been for so glorious a program. —R. S.

Two Premieres Given By Manhattan School Group

Manhattan Orchestra of the Manhattan School of Music, Jonel Perlea, conductor. Hubbard Auditorium, Feb. 13:

Symphony No. 2 Giannini
(First New York performance)
"Euphony for Orchestra" Ward
(First New York performance)
"The White Peacock" Griffes
Symphony No. 5 Mennin

This concert was broadcast as part of the 18th annual WNYC American Music Festival. Vittorio Giannini's Symphony No. 2 represents a fusion of romantic and modern idioms. The first movement, though sometimes reminiscent of late Bruckner, was nonetheless impressively heartfelt and exciting. A more dissonant, rather frenetic finale with occasional echoes of "Le Sacre du Printemps" followed a sustained, reposeful second movement.

"Euphony for Orchestra", by Robert Ward, has an expansive quality and a native American tang that are unmistakable, but its materials appeared undistinguished. There was no gainsaying Ward's mastery of compositional technique, but he has written better music.

Peter Mennin's Symphony No. 5 is a problematical work, for one wonders how such a fine achievement as the wonderfully intense slow movement could have been sandwiched between a stale first movement and a noisy, driving finale. The orchestra played excellently under Jonel Perlea's smooth and dependable direction. —D. B.

"Resurrection" Symphony

New York Philharmonic-Symphony, Bruno Walter conducting. Maria Stader, soprano; Maureen Forrester, contralto; Westminster Choir, John Finley Williamson, director. Carnegie Hall, Feb. 14:

"Prometheus" Overture Beethoven
"Wo die Schönen trompeten blasen";
"Ich atmet' einen Linden duft";
"Ich bin der Welt abhanden gekommen" Mahler
Symphony No. 2, in C minor Mahler

For his final appearance with the Philharmonic as one of its regular conductors, Bruno Walter could not have chosen a program more congenial to his nature as an interpretative genius nor more symbolic in the eyes of the public of the whole Viennese symphonic hierarchy of which Walter is today the high priest. He is our last living link with the music of Mahler and Bruckner and the whole era of Germanic romanticism which they culminated, and this performance was, on his part, clearly an act of faith.

Never has the "Resurrection" Symphony shone with more grandeur in all of its multitudinous parts, its shifting moods, its long, long thoughts and its endlessly evolving melody—now intoning a dirge for a hero, now naively dancing in a setting from the *Wunderhorn*, now proclaiming, with the full forces of orchestra, chorus and organ, the Revelation and the final transfiguring power of eternal love. Miss Forrester imparted a wonderfully, rapt, unearthly quality to the "Urlicht" (contralto solo, fourth movement) made singularly moving by her complete identification with the music and the selfless immersion in it of her warm, luminous voice which was one of the "finds" of the current New York season. The huge Westminster Choir sang like an army of angels, particularly in their clear, vibrant pianissimos, and combined with Miss Stader and Miss Forrester in a splendid peroration from Klopstock's "Aufersteh'n" which is the finale of the symphony.

Following the Beethoven overture, Maria Stader appeared in the most felicitous manner imaginable as soloist in Mahler's songs for soprano with orchestra. These songs are masterpieces of their kind and are of a genre, philosophically, with the Second Symphony. And like the symphony, they require the dedication, the deep personal involvement of the interpreter. With a voice of much natural beauty, though not of remarkable physical dimensions, at least as revealed in this context, Miss Stader fulfilled the subtle but exacting requirements with an unassuming artis-

try which drew hearty, welcoming applause from the audience—an audience, I am happy to report, that filled every seat in the hall. —R. E.



Maria Stader

Leide Offers New Bilotti Symphony

American Symphony of New York, Enrico Leide, conductor. Tessa Yerzy, pianist; Charlotte Price, soprano. Hunter College Assembly Hall, Feb. 14:

Symphony in C Bilotti
(First performance)
Piano Concerto No. 1 Chopin
Immolation Scene from
"Götterdämmerung" Wagner
March from "Tannhäuser" Wagner

Tessa Yerzy proved a dexterous and consistent performer in her debut. She was limited in her ability to convey the grandeur and poetry of the music partly due to a technique that lacked sufficient power. The subtle shadings of melodic lines were often achieved with sensitivity, however. Charlotte Price's attractive but not always accurate voice was easily produced except for some strain in the highest tones. Generally it was a lyrical, if not striking, performance. Anton Bilotti's Symphony flowed mellifluously and contentedly in the footsteps of Mahler and Ravel among others. Its impulse was feeble. Mr. Leide conducted with a determined, steady hand, and the orchestra was in good form. —D. B.

American Concert Choir In Work by Rorem

Town Hall, Feb. 15.—The program that Margaret Hillis put together for this offering of the American Concert Choir and Orchestra loomed as impressive—two landmarks of the

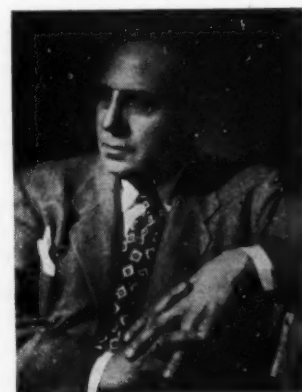
standard repertoire (Brahms's "Nänie" and Haydn's "Lord Nelson" Mass), and a world premiere (Ned Rorem's "The Poets' Requiem"). The results were far less impressive.

Let it be said at the outset that, as far as intonation, precision, articulation, and other technicalities of choral singing went, the Concert Choir did well. It was in deeper musical values that the interpretations did not penetrate.

The chorus used a brilliant tone in the "Nänie" that fitted this Brahms not at all, missing the mellow, reflective side of the composer. Nor did it capture the sweep of line that underpins the passion of this music.

Rorem's "Poets' Requiem" was disappointing in other ways. The composer has a lyric gift, and his writing fits voices well. But the piece—almost a half-hour long, on selections from Kafka, Rilke, Cocteau, Mallarmé, Freud, Goodman, and Gide—was short on technique and conception.

The great length seemed shapeless, with a few climaxes only approximately planned, minus the precise calculation that builds effect. And Rorem's lyricism, melodically and



Enrico Leide

harmonically, was of that undiscerning brand that wandered through clichés and sentimentality as unconcerned as it did passages of freshness and invention.

Ellen Faull, soprano soloist in the work, distinguished herself by some rich and refined singing. She was joined by Gloria Sylvia, mezzo-soprano; Grant Williams, tenor; and Mack Harrell, baritone, in the "Lord Nelson" Mass. They provided distinguished solos, particularly Miss Faull and Mr. Harrell, whose singing was of first-rate artistry.

The bright tone of the chorus fitted the spirit of the Haydn, and the performance had its moments of excitement, particularly the finale, which elicited a big ovation. To this listener, however, Miss Hillis had not grasped the full impact of the score. Within its classical context there is a fiery, dramatic conception to this music. Dramatic conflicts abound in contrasts of pace, dynamics, and moods, and with some striking harmonies. Miss Hillis read most of these nuances as if noting their presence, but not their force. —D. M. E.

Philharmonic Presents Young People's Concert

New York Philharmonic-Symphony, Wilfrid Pelletier conducting. John Langstaff, commentator. Regina Resnik, mezzo-soprano. Carnegie Hall, Feb. 16:
Symphonic Sketch, "Jubilee" Chadwick



ORCHESTRAS in New York

Symphony No. 1, First Movement Brahms
Scherzo from "A Midsummer Night's Dream" Mendelssohn
"The Ugly Duckling" Prokofiev
"Jodelling Song" and "Fox Trot" from "Facade" Walton
"Ride of the Valkyries" from "Die Walkure" Wagner

The third of this season's Young People's Concerts was played to an enthusiastic audience. The programs this season have been built around an attempt to show the youngsters how music is often combined with, or sometimes inspired by, other arts, such as painting or dance. This program was entitled "Music and Literature", a title which proved to be somewhat incidental, as some of the music had no connection with literature and there was only a rather sketchy attempt in Mr. Langstaff's well-narrated commentary to explain the relationship between the two arts in those pieces where there was some connection.

The hit of this concert was easily the first movement of the Brahms First Symphony. Following the Scherzo from the Mendelssohn score, well played by the woodwind section and particularly by John Wummer, the first flutist, Regina Resnick was heard in her own translation of Prokofiev's "The Ugly Duckling", this being an American premiere of the revised orchestral version. The Andersen fairy tale was recalled to the audience with the aid of some enchanting slides, created by Frederick Back. The Prokofiev score, more directly programmatic than the better-known "Peter and the Wolf", seemed a trifle disjoint. Miss Resnick's clear enunciation and fine dramatic presentation were occasionally a little lost in the restlessness of the young audience.

—M. O.

Dorati Conducts Bartok Program

Minneapolis Symphony Orchestra, Antal Dorati, conductor. Yehudi Menuhin, violinist. Carnegie Hall, Feb. 17:

Suite from "The Miraculous Mandarin"; Violin Concerto; Concerto for Orchestra Bartok

This concert was sponsored as a benefit for Hungarian relief by the American Hungarian Studies Foundation. It was aptly devoted to the music of Bela Bartok, Hungary's leading musical spokesman of the century.

The orchestra sounded very well, its tone full, its playing clean, and its ensemble solid. What it lacked on this evening were finer touches of shaping, nuance, and detail. Thus, while the "Miraculous Mandarin" had life and drive, and its last climax was resounding, Mr. Dorati did not achieve much mold or sensitivity in its phrases. The Concerto for Orchestra moved and had some poetic moments in the "Elegy", but he missed many of its innumerable details, nuances, and touches of biting satire.

Mr. Menuhin's interpretation of the Violin Concerto was a strong and secure one, marked by impeccable technical control, phrasing of almost sculptured cast, and a singing tone which was intense if not infinitely shaded. The reflective section at the first movement's development was poetic, and its cadenza brilliant and virtuosic. If one questioned anything,

it was whether Mr. Menuhin's disciplined style lent freedom and plasticity to this music, whose roots reach so deeply into folk tradition.

—D. M. E.



Antal Dorati

Surinach Presents New Works

Chamber orchestra, Carlos Surinach, conductor. Walter Trampler, violist; William Masselos, pianist; Nell Tangeman, mezzo-soprano; Loren Driscoll, tenor. Grace Rainey Rogers Auditorium, Feb. 19:

Concerto for Winds and Strings Lester Trimble
(First United States performance)
"Concerto Romantico" for Viola and Chamber Orchestra Peggy Glanville-Hicks
(First performance)
Concerto for Piano, Strings, and Cymbals Carlos Surinach
(First performance)
"The Wind Remains", A zarzuela on text by Garcia Lorca Paul Bowles

This concert fell on the ears like a fresh breath. Program, players, and audience were live and responsive, and there was an air of excitement about the new music on the program.

Lester Trimble's Concerto for Winds and Strings had a tonal style that used both chromaticism and tightly dissonant but basically diatonic harmony. Refined, effective writing, with a lyrical second movement, it was skillfully scored with an ear for sonorities in the French and Stravinskian manner. Its rather discursive length could have been tightened, however, making more compact those sections of unchanging mood.

William Masselos was the excellent soloist in Carlos Surinach's Concerto for Piano, Strings, and Cymbals. As he has done in the past, Surinach sought to integrate Spanish character into the texture. On first hearing, results seemed mixed. The scoring was colorful—the cymbals used more decoratively than for function, and the craftsmanship sound, incorporating both rhythmic drive and effective lyric moods in the slow movement.

But this was not enough. Pared down to the bones, the work was short on real musical ideas and marred by clichés of Spanish style. In place of themes were motive fragments, overdeveloped and often repetitious. And while dissonance toughened the textures, some worn devices slipped through. Literal tonic-Neapolitan progressions, for example, have pretty well lost their fresh Iberian character by now and only proved disturbing.

Peggy Glanville-Hicks' "Concerto Romantico" made a strong impression, with Walter Trampler a splendid soloist. It was, as it says, a "romantic"

work, warm in feeling and making rich though never turgid use of dark instrumental colors. Broadly melodic and almost conventional in idiom, the writing was reminiscent of that folksy flow and discerning use of materials that characterize Vaughan Williams and fellow Englishmen.

—D. M. E.

Ormandy Conducts Verdi Requiem

Philadelphia Orchestra, Eugene Ormandy, conductor. Leontyne Price, soprano; Nan Merriman, mezzo-soprano; Richard Tucker, tenor; Giorgio Tozzi, bass. Rutgers University Choir, F. Austin Walter, director; Philadelphia Orchestra Chorus, William R. Smith, director. Carnegie Hall, Feb. 19:

Requiem Mass Verdi

Rarely does one hear the Requiem of Verdi so consummately performed as it was on this occasion. The music requires great soloists, a superb chorus, a master orchestra, and an inspired conductor to be satisfactorily interpreted, and Mr. Ormandy had taken pains to assemble artists who could carry out his minutest wishes.

From the first exquisite pianissimo phrase of the "Introit" it was obvious that this was going to be a memorable evening. The choruses sang with a refinement of quality and emotional intensity worthy of professional groups. Even in the difficult fugal passages of the work the articulation was clear, and they achieved constant variation of tone color and dynamics. What was even more important, they knew and felt what they were singing about.

All of the soloists were of the first rank both as musicians and executants. But a special hymn of praise should go to Miss Price for some of the most lovely and luminous singing in this work that we are ever likely to hear. It reminded me of a performance of similar beauty by Zinka Milanov under Bruno Walter some years ago. Verdi never wrote more magically for the voice than in the soprano part of his Requiem, and one cannot praise Miss Price more highly than to state that her interpretation was flawless. It was a pleasure to hear the warm, lustrous tones of Miss Merriman and Mr. Tozzi; and Mr. Tucker, after he had warmed up, sang magnificently, displaying among other vocal virtues a faultless trill. But above all technical feats was the spirit of this performance, that reminded one of Shelley's skylark, which "singing still dost soar, and soaring ever singest".

—R. S.

Francescatti Heard In Lalo Work

New York Philharmonic - Symphony, Dimitri Mitropoulos, conductor. Zino Francescatti, violinist. Carnegie Hall, Feb. 21:

Overture to the "Creole Faust" Ginastera
"Symphonie Espagnole" Lalo
"Symphonie Fantastique" Berlioz

This concert marked Zino Francescatti's 14th season as soloist with the orchestra. The eminent violinist was in top form, communicating his own inward rapport with the Lalo work with flawless artistry. His playing was by turns thrillingly virtuosic and soaringly lyrical. His tone, silky and smooth, had just enough of the lush in it to make it warm and vibrant.

No less rewarding was the performance of the Berlioz "Symphonie Fantastique". Mr. Mitropoulos, who had never conducted the work at a Philharmonic concert before, shed some

penetrating light on its more fuliginous pages. Drenched in gloom and bursting at the seams with Byronic sentiments, Berlioz's score emerged for once as a kind of awe-inspiring creation, for which Mr. Mitropoulos turned out to be an inspired interpreter.

The opening Ginastera Overture, played as a salute to the people of Buenos Aires, is a blatant but colorful work supposedly depicting a gaucho's impressions after hearing a performance of Gounod's "Faust" at the opera house. According to the program note, Ginastera has interlarded his work with familiar themes from the opera. Be that as it may, Gounod himself, if he were alive, would have had a hard time identifying them.

—R. K.

Jean Casadesu Soloist In Beethoven Concerto

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Jean Casadesu, pianist. Carnegie Hall, Feb. 23:

"Symphony No. 5 in B flat" Schubert
Fantasy for Orchestra Robert Mann
(First performance)

Piano Concerto in C minor. Beethoven
Overture to "Beatrice and Benedict" Berlioz

Following a fast-paced and somewhat hard-driven Schubert Symphony, Robert Mann's Fantasy for Orchestra, which received its premiere performance, was played in memory of the late Mrs. Alma Morgenstau, long-time sponsor of new music and young composers. This performance was also hard-driven, but that was in the nature of the work itself. The young first violinist of the Juilliard String Quartet has written an ingenious score but one so overlaid with "effects" rhythmic, harmonic, and instrumental and so burdened with climaxes that the ear became weary before its ten-minute playing time was up.

The Beethoven C minor Concerto was a poor choice for Jean Casadesu. What should be a dialogue between piano and orchestra turned out to be a monologue for the orchestra. While the pianist negotiated the notes well enough, there was little conviction behind them.

Mr. Mitropoulos' flair for the music of Berlioz was evident in this performance of the "Beatrice and Benedict" Overture.

—R. K.

New Peer Gynt Score Led by Scherman

Little Orchestra Society, Thomas Scherman, conductor. Jan Tomasow, violinist; Peggy Wood and Hurd Hatfield, narrators. Town Hall, Feb. 25:

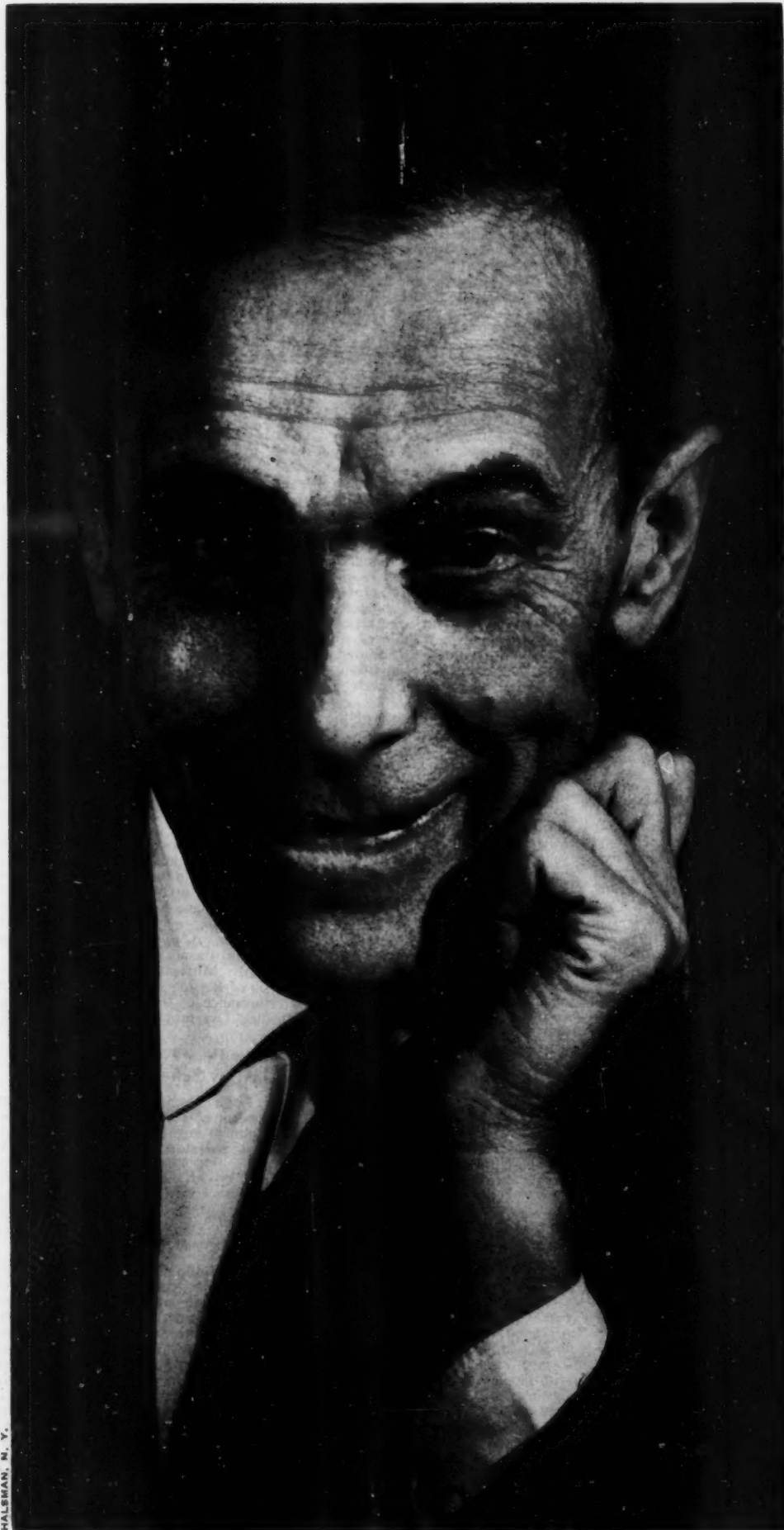
Serenade, Op. 95 Reger
Violin Concerto No. 1, in C major

Haydn
Suite from incidental music to "Peer Gynt", Op. 28 Seaverud
(First American concert performance)

The Little Orchestra's Society can always be counted on to present works that arouse unusual interest, and on this occasion the work in question was the Suite from the incidental music to "Peer Gynt", composed by the Norwegian Harald Saeverud.

Because Grieg's music is so closely associated with Ibsen's drama, it is interesting to know how the recent score came into existence. According to the program notes, the language of Ibsen's plays is Dano-Norwegian, while the present "Neo-Norwegian" language is a partly resurrected, composite peasant tongue, which was not

(Continued on page 46)



HALBMAN, N. Y.

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MONTREAL RECITAL DRAWS TOP NOTICE

THOMAS ARCHER, MONTREAL GAZETTE, JAN. 26, 1957

"Alexander Brailowsky, who has not given a recital in Montreal for some years, came to the St. Denis Theatre last night to remind us that he is still one of the very top pianists to be reckoned with in the present musical scene. It was a display of virtuosity in the grand style which had the further merit of being musically thoroughly enjoyable.

"Mr. Brailowsky belongs to the generation which reckons that piano playing to interest the public demands an individual style of performances based on long experience, a mastery of the instrument in the sense of knowing and using all it has to offer and the complete freedom of expression which this implies.

"Such an artist can afford to play what he likes or what he thinks his listeners will like. We liked what Mr. Brailowsky played last night and we liked very much the way he played it.

"For all the formidable technical equipment, this is fundamentally very simple playing. Granted you do at times objectively admire what the pianist does, but it is rather such genuinely musical things as the turn of a phrase, the building of a climax, the overall ease of execution that make him so pleasant to listen to. It is the kind of mature mastery that comes from years of application to the keyboard, the consistent development of the personal gift.

"We have always hitherto thought of Mr. Brailowsky primarily as a romanticist specializing in the music of Chopin and Liszt. His remarkable performance of the Chromatic Fantasy and Fugue made us pause to reconsider.

"As for the Prokofieff sonata, I had the feeling that its impact on us was as much due to Mr. Brailowsky as to the actual worth of the composer's music. It was an example of genuine creative performance, something very rare in music these days.

"The Schumann Fantasy, which adds up ultimately to one of the loveliest examples of improvised composition in the repertory, was given in masterly style. And for sheer beauty of precision there was the Scarlatti item. Not many pianists before the public today can equal what was done in this instance.

"Mr. Brailowsky is unquestionably one of the few genuine Chopin players we have today. He has an affinity with the composer which makes him a joy to listen to."

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Letters to the Editor

Concerning a Critic's Credo

To the Editor:

I have found all of your editorials to be stimulating and worthwhile. Of special interest was the Newspaper's Credo in regard to criticism of the arts. I am wondering if, in the processes of judgment and critical expressions of newspaper reviewers, there is not a "leaning backward" in the name of journalistic freedom and at the same time if irreparable damage has not been inflicted upon the very arts to which the newspaper has pledged support.

Take the case of a small-town Civic Music Association (local population 8,500 or under). It would seem more equitable if the public received not only the independent reviewer's impression but rather the total opinion of the entire audience. The reviewer should be capable of and have the sensibility of placing the composite opinion above his own simply for the reason that the *paid membership* liked it. After all, without the financial support of many local citizens, most small communities would be devoid of any such cultural contacts.

The picayunish criticisms of the astute musician should be more or less reserved for the periodical publications confined to the arts and only limited mention should be made to the largely uninformed newspaper readership. When I am reading *MUSICAL AMERICA*, therefore, my expectations are such that I will be able to properly evaluate and assimilate caustic, even harsh criticisms.

My basis for this contrast is that in reporting any activity which is supported *locally* by some ten percent or 12 per cent of the total population, such as music, art, etc., etc., it seems extremely unfair to the few who doggedly advocate and give substantial support in order to help maintain some agency in the community (usually non-profit and co-operative). Even the most minute divergence of

opinion among the concert goers themselves is seized upon by the *non-supporting* bulk of the citizenry and used against the organization itself. Because, in the few years of its existence the organization has not reached the numerical strength to enable it to present a Lily Pons or a Marian Anderson, the people comprising the bulk of the community protest that in trying to perpetuate itself such a minority group is trying unsuccessfully to cram culture down its throat and protests vociferously. I repeat, irreparable damage has been done when mass opinion can be fostered by seemingly insignificant chance opinions proffered by a reviewer in a local tri-weekly.

In passing, I wish to comment on and commend the *Sidney Telegraph* for its sympathetic and understanding view of the problems confronting the perpetuation of fine music in its own community. In 1955 when the local Civic Music Association folded and all prospects of future organized audiences seemed to have dissolved, Jack Lowe, editor and publisher, made a one-man crusade editorially and should be credited with having brought about a reconciliation between community leadership and the responsibility of the local music patronage.

Mr. Lowe further demonstrates his keen interest in community understanding and public awareness by allowing me, the president of the Civic Music Association to write the reviews of our local series. He has placed his confidence in my sensibility to judge impartially yet without undue attention to trivial details which do nothing except to undermine a valuable musical wedge which is being inserted gradually into the minds and hearts of the youth and adults of this community.

I am aware that this is an extremely long letter but I would like to cite one of my own personal observations of such problems arising

in this connection. Certain local people—even some with remarkably good backgrounds in musical education have demonstrated impressionable and pliable feelings concerning most of the artists and attractions appearing in our city. On the evening of the concert they join in the thunderous applause—they comment favorably and by the time one or two weeks have passed—even months in some instances, after talking to various self-appointed critics, their original conception has undergone a drastic change—always toward the negative.

This indicates to me that mass opinion is an extremely violable agent. Usually, the same people who argue that a Civic Music organization is not justifying its existence also argue that the reason they don't attend the PTA meetings is that PTA does not contribute the particular knowledge about education that they, as an individual, are seeking.

Mrs. Roy Oliverius
Sidney Civic Music Association
Sidney, Neb.

Music and the Schools

To the Editor:

Your excellent editorial, "Future of the Philharmonic" in the issue of Jan. 1 makes a point which, it seems to me, is too often forgotten—that our schools should do more to acquaint all students with representative great music, including the orchestral. If such a policy were to be followed, there could not help being many more citizens interested in organizations like the New York Philharmonic as times goes on. There has been nationally such an emphasis on student musical performance in the schools that only a very small percentage get into the habit of concert-going or supporting music in after-school years. This is a matter not merely for music educators but all who want to maintain cultural and educational institutions such as the Philharmonic. In a very real sense the educators have our musical future in their hands, but they must have the support of those who are striving to maintain orchestras, opera, choral, and chamber groups.

A fine example of community cooperation has resulted in concerts for over 25,000 public, parochial and private students annually by the Rhode Island Philharmonic Orchestra. These concerts take place in regular school time and involve extensive planning by school administrators, music supervisors, transportation organizations and hundreds of citizen volunteers. It is not a complete answer to the problem, but it has proved to be one extremely effective and stimulating medium.

Arlan R. Coolidge
Brown University
Providence, R. I.

Schuricht's American Debut

To the Editor:

In the Dec. 1 issue you write about the Vienna Philharmonic Carnegie concert: "... Schuricht, making his first appearance in this country". This is not quite correct as he conducted here once before, in St. Louis, back in 1929; so it should have read: "his first in a long, long time".

M. Bettleheim
New York, N. Y.

This is quite correct. Carl Schuricht did indeed conduct the St. Louis Symphony in 1929 as one of eight different guest conductors who served the orchestra during the interim between the administrations of Rudolph Ganz and Vladimir Goldschmann.

—The Editor

In the news 20 years ago

San Franko, veteran violinist, conductor, and teacher, is honored on his 80th birthday by a reception in the New York Public Library. From the left, Leopold Godowsky, the Duchess Carafa D'Andria, Mr. Franko, Walter Damrosch, Edwin Franko Goldman, and Ernest Hutcheson. At back, Carleton Sprague Smith





OPERA at the Metropolitan

Tebaldi and Warren Shine In New Traviata Production

WITH the resplendent Renata Tebaldi as Violetta, the Metropolitan Opera gave the first performance of its new production of Verdi's "La Traviata" on Feb. 21 as a benefit for the production fund, sponsored by the Metropolitan Opera Guild. Leonard Warren, as Germont père, was the only familiar leading figure in the cast. Eight of the artists were heard in their roles for the first time at the Metropolitan: Miss Tebaldi; Giuseppe Campora, as Alfredo; Helen Vanni, as Flora; Charles Anthony, as Gastone; Calvin Marsh, as Baron Douphol; Emilia Cundari, as Annina; James McCracken, as Giuseppe; and Osie Hawkins, as the Commissioner. Fausto Cleva conducted with both affection and authority.

The performance was a marked popular success and in many respects an artistic success as well. Its demerits lay in Tyrone Guthrie's curiously awkward staging and in Oliver Smith's sets rather than in the singing or playing of the orchestra. Even Rolf Gérard's costumes were not quite up to his previous mark of appropriate elegance. But, musically, this production was profoundly exciting and it served, as all such freshenings do, to remind us of the greatness of the work itself.

Various Interpretations

Miss Tebaldi is a superb singer and actress, and anything she does is bound to be impressive. It was particularly interesting to hear her as Violetta, because her voice and temperament are much bigger in scale and more heroic than those of most of the Violettas we have had at the Metropolitan in the past 30 years or so. It is true that Ponselle sang this role, but it has been generally associated with artists like Galli-Curci, Bori, Bidu Sayao, and, more recently, Licia Albanese, who also achieved tragic grandeur in it, but on a more intimate scale than Miss Tebaldi.

As was to be expected, it was in the later acts of the opera that Miss Tebaldi came fully into her own. I have never encountered so shattering a performance of the death scene or a more heartbreaking portrayal of Violetta's sacrifice of Alfredo at the pleading of his father. Miss Tebaldi sailed through the "Sempre libera" (which had been transposed down a tone) brilliantly, although the coloratura aspects of the role were less comfortable for her than its many other facets. But who could ever forget her singing of the "Non sapete", or the "Dite alla giovane" (in which Leonard Warren's interjections of "Piangi, piangi" were so eloquent)? The "Ah! gran dio! morir si giovine" in the last act was overwhelming.

All too often we forget that Verdi wrote for two voices and two temperaments in "La Traviata" as he did in other operas of the 1850s. The Violetta of Acts II and IV needs tremendous scope of voice and passion, so that we must always choose between the ideal songstress of the lighter episodes and the sombre, heroic figure

embodied in the grander arias and ensembles.

Mr. Campora was a handsome and believable Alfredo, although he was in a difficult position in that he was



A scene from the second act of the Metropolitan Opera's new production of "La Traviata". Renata Tebaldi is Violetta, and Leonard Warren, Germont père. The settings were designed by Oliver Smith

singing with a Violetta and a Germont, père, who happened to have far bigger voices than his. Pallid in the "Libiamo", his singing took on color and passion, and in the last act he triumphed in spite of vocal difficulties. Mr. Campora is always a skilled and intelligent actor.

Leonard Warren's magnificent voice filled the house with waves of lustrous sound in the "Di Provenza" and elsewhere. For once, one could not ask for more volume and power from a singer. On the contrary, Mr. Warren might well pare down the amount of tone and scale of dynamics to more intimate and plastic proportions. Needless to say, he reaped a long ovation after the familiar and ever-effective aria in Act II.

Staging and Costumes

All of the artists new to the lesser roles gave creditable performances, although some of them were inappropriately costumed (Baron Douphol looked like a military cadet) or badly stage directed (all of Violetta's friends acted too much like minor characters in opera and not as her friends in real life would have acted).

Mr. Guthrie's stage direction was a sad disappointment from so expert a man of the theatre. Why the awkward milling about in Act I and that fearfully self-conscious outburst of dancers in the scene between Violetta and Alfredo? Why the confusion on the stage in Act III with that deplorable chair down by the footlights and the kneeling ladies ("Follies" or Christmas pantomime style)? This was, in fact, one of the messiest and most artificial tableaux that I have ever seen at the Metropolitan. Alfredo and his father were effectively concealed from view; the dancers were impeded in their performance of one of the weakest opera ballets that Zachary Solov has given us; and Miss Tebaldi

was unhappily placed throughout most of the scene.

Mr. Smith went awry in his scenery, also, for he, too, overlooked the fact that Acts I and III take place in private residences and not in public gathering places. Act I, called "a terrace in Violetta's house", looked like the famous Crystal Palace in London and almost as huge; and Act III was composed largely of an ugly and awkward staircase up and down

ity. He is alternately an irascible bully and a manipulated booby—an alarming conception of a hero which Wagner perhaps never consciously intended but which nevertheless became a harrowing reality in our own generation. It is next to impossible to play such a role with real conviction or for an audience to warm to it. The petty bickering and scheming of Mime, Alberich, and the Wanderer (Wotan) in this thoroughly bourgeois mythology are about equally unenchanting, and Brünnhilde, the one attractive character in the opera, does not appear until the very end.

Fortunately, however, Wagner clothed this affair in a wonderful garment of music. By the time he had got to "Siegfried", the third of the dramas in the "Ring" series, he had refined and elaborated upon his leitmotif technique to a degree to be exceeded only occasionally in the great finale, "Götterdämmerung". The symphonic treatment is rich and resourceful, and the composer's descriptive powers, whether applied to character, to scene or to mood, had reached new heights of subtlety and ingeniousness. The purely musical fabric more fully supersedes everything in this opera, including the drama and even the singing roles, than in any of the others in the cycle.

Limitations of Performance

It requires a thoroughly rehearsed, completely unified production. This it had only in part at this performance. There were many signs of too little and too hasty rehearsal. Some of the finest effects, such as the "Forest Murmurs", did not come off well, much of the singing was not of the best, and the playing of the orchestra tended to be rough and pedestrian, although there were some fine passages by soloists, including the first horn.

Norman Kelley's expertly developed characterization of the dwarf Mime was the outstanding performance of the evening. Martha Mödl, making her Metropolitan debut as Brünnhilde, seemed to be suffering some physical indisposition as well as debut nerves and consequently was stiff in her part and unable to cope with her high notes. Wolfgang Windgassen was a fleet-footed Siegfried and obviously a good man around a forge, but his voice is not of the "heroic" proportions required here. The more lyric quality of Siegmund

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Siegfried

The "Ring" cycle continued on Jan. 30 with "Siegfried" which, in some ways, is the most difficult of the Wagner music dramas to perform satisfactorily and also the most difficult for the audience to establish rapport with.

A good deal of the trouble, I always have suspected, stems from the character of Siegfried himself. He is not a god, yet he never reveals a single amiable or sympathetic human qual-

Norman Kelley, as Mime, in Wagner's "Siegfried"

Louis Melancon



Martha Moedl, as Brünnhilde, in "Siegfried"



OPERA at the Metropolitan

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in "Die Walküre" suited him much better. Otto Edelmann, as T. e Wanderer, and Jean Madeira, as Erde, again brought fine vocalism to their performances, and Gerhard Pechner, Kurt Boehme, and Laurel Hurley ably fulfilled the assignments of Alberich, Fafner, and the Voice of the forest bird, respectively. Fritz Stiedry, at the conductor's desk, seemed to be doing as well as possible under difficult circumstances.

Another performer worthy of a line was the dragon, Fafner, a fine, scaly beastie who breathed smoke, moved about with true serpentine agility and really put up a fight for his hoard. However, his voice (Mr. Boehme) sounded muffled and could have done with more of the amplification that Wagner specified.

—R. E.

Rigoletto

Jan. 29.—The fifth "Rigoletto" of the season was finely sung, with Laurel Hurley as Gilda and Norman Scott as Sparafucile, both appearing in their roles for the first time this season. Leonard Warren replaced the indisposed Robert Merrill in the title role, and Jan Peerce was the Duke.

Miss Hurley's purity and beauty of tone contributed greatly toward an appealing performance for both ear and eye. Her Act II duets with Mr. Warren were particularly gracefully sung. She might have suggested some of the tragic undertones more forcibly, but she handled her bits of stage business very adeptly. Mr. Scott sang smoothly and well, though his Sparafucile could have been more menacing.

Messrs. Warren and Peerce were in excellent voice and their portrayals once again were distinguished for power and range of expression. The entire performance radiated a warm glow. Others in familiar parts were Sandra Warfield, Thelma Votipka, Louis Sgarro, Lawrence Davidson, Gabor Carelli, George Cehanovsky, Madeline Chambers, Helen Vanni, and Calvin Marsh. Fausto Cleva conducted deftly and knowingly.—D. B.

Aida

Jan. 31.—Blanche Thebom sang Amneris for the first time this season in this performance of "Aida". Vocally, Miss Thebom was in exceptionally fine form, and her acting was theatrically effective. She won a well-deserved ovation for her emotionally powerful portrayal in the trial scene. The other members in the cast were Antonietta Stella (Aida), Kurt Baum (Radames), Louis Sgarro (The King), Robert McFerrin (Amonasro), Nicolo Moscona (Ramfis), and James McCracken and Heidi Krall. Fausto Cleva conducted.—R. K.

Le Nozze di Figaro

Feb. 1.—At the season's fifth performance of Mozart's "Le Nozze di Figaro", Licia Albanese sang the role of the Countess for the first time at the Metropolitan, and Nadine Conner was heard for the first time this season as Susanna. Miss Albanese is always a skilled and sensitive actress, and if she sang the music in a somewhat more Puccinian than Mozartian style, she nonetheless achieved a touching warmth and pathos. Miss Conner's singing was technically flawless, and she enacted the role in

sprightly style. The cast also included Martial Singher, as the Count; Giorgio Tozzi, as Figaro; Rosalind Elias, as Cherubino; and in other roles Sandra Warfield, Emilia Cundari, Madeline Chambers, Helen Vanni, Gerhard Pechner, Alessio De Paolis, Gabor Carelli, and Lorenzo Alvary. Max Rudolf conducted again with an expert touch.—R. S.



Nadine Conner as Susanna

Die Walküre

Feb. 2.—At this broadcast performance, the second in the afternoon nonsubscription cycle of the "Ring", Ramon Vinay was heard for the first time at the Metropolitan in the role of Siegmund. Mr. Vinay proved with his Tristan some years ago that he can create a vital Wagnerian characterization, and his difficulties with the role of Siegmund were more vocal than dramatic. In the upper range his production was constricted, and the ringing freedom so desirable in the music of Act I was lacking. His costuming was also unfortunate, resembling nothing so much as old-fashioned winter underwear covered with a bear-skin rug. That in spite of this he was able to achieve many moments of dignity and pathos was a tribute to his ability as an actor. In the Todesverkündigung scene, especially, he projected the sense of looming tragedy very sensitively.

Speaking of costumes, that of Marianne Schech, as Sieglinde was even more horrendous. Why this tender and appealing character should be clad in a shapeless potato sack is one of the profounder mysteries of the Metropolitan's costuming department. Except for Mr. Vinay and Maraquita Moll (who appeared as Waltraute instead of Margaret Roggero, who was indisposed) the cast was familiar. It included Otto Edelmann as a vocally robust Wotan; Blanche Thebom, always a superb Fricka; Margaret Harshaw, in excellent voice, as Bruennhilde; Kurt Boehme, a sinister and commanding Hunding; and, as Valkyries, Gloria Lind, Carlotta Ordassy, Heidi Krall, Sandra Warfield, Martha Lipton, Rosalind Elias, and Belen Amparan.

Dimitri Mitropoulos conducted, as he usually conducts Wagner, with a maddening combination of ravishing color and dramatic excitement with slipshod detail and incomprehensible variations of tempo. In the last act, the strings made a false entrance and the brasses also skirted disaster at one point, whether owing to a lack of clear cueing or not I cannot say positively. At any rate, with all its technical faults, this was an intensely communicative performance that stirred all of its listeners profoundly.

(I should add that at the next performance of "Die Walküre" Mr. Mitropoulos was careful to keep the last act moving smoothly and more steadily). —R. S.

Aida

Feb. 4.—In the sixth presentation of "Aida" at the Metropolitan, Jean Madeira, as Amneris, and Ettore Bastianini, as Amonasro, were in the cast for the first time this season. Miss Madeira's Amneris was dramatically arresting, cunning and vicious, especially in the scenes with Aida. Mr. Bastianini's portrayal of Aida's father was convincingly sung and well acted.

Others repeating their roles were Antonietta Stella in the title part, Kurt Baum as Radames, Nicola Moscona as Ramfis and, in lesser roles, Louis Sgarro, James McCracken and Heidi Krall. Geoffrey Holder and Mary Ellen Moylan were the exciting dancers in the second act. The conductor was Fausto Cleva.—W. L.

Goetterdaemmerung

Feb. 7.—The Metropolitan's first evening cycle of the Ring reached its towering conclusion in an eloquent performance of "Goetterdaemmerung" under Fritz Stiedry. All but four members of the huge cast (Lawrence Davidson, Blanche Thebom, Margaret Roggero, and Osie Hawkins) were making their first appearances at the Metropolitan in their respective roles. Once again, a capacity audience exhibited the keenest attention.

Everything about "Goetterdaemmerung" is superhuman — even the musical style and proportions of the work—and it calls imperatively for heroic singers and actors. In Martha Moedl the Metropolitan has found one of its most dramatically convincing Bruennhildes of this generation. Her farewell to Siegfried in the Prologue was rapturous and at the same time noble; she made the scene of the rape of the ring in Act I terrifying, as Wagner intended it to be; her entrance in Act II and her oath of vengeance on the spear were magnificent in conception and execution; and at the close she left no doubt that it was the daughter of a God who was immolating herself.

Vocally, she did not reach the same heights. Her voice was originally a mezzo-soprano and in changing into the soprano range she has had recourse to a curiously artificial production that frequently results in a thick, glottal quality and in unfocused tones. Above the staff, one never quite knew what was going to happen, but many of the phrases were excitingly clear and lustrous, and her splendid acting made one willing to overlook the vocal defects. So overwhelming had been the second act that her troubles in the final pages of the Immolation Scene could be taken in fair exchange.

Ramon Vinay, like Miss Moedl, was more powerful dramatically than vocally. In such passages as the scene with the Rhine Maidens in Act III, Scene I, in which many a Siegfried has come to grief rhythmically, he showed a command both of emotional nuance and musical detail. And he contrived to make the death both convincing and plastically smooth. But Wagner's inhuman vocal demands put a heavy burden upon him at times, especially in the Prologue and in Act II.

Hermann Uhde, one of the finest Wagnerian actors we have had at the Metropolitan in many years, was a superb Gunther in every respect. A graceful, dominant, yet never obtrusive, stage figure, he brought shades

of meaning into this character that I had never perceived so clearly before. Unforgettable was his portrayal of Gunther's shame and confusion in Act II and his cold resolve (still shaken by doubt) before Hagen murders Siegfried. Even though his costume was an extraordinarily revealing one, he should not have pulled it down after he was dead, in the last scene, but this was a small point indeed in a very distinguished performance.

It was a delight to hear the dark, voluminous tones of Kurt Boehme's voice in the role of Hagen. Although he conceives the character as less appalling and inhuman than the illustrious Alexander Kipnis used to, he nonetheless captures its ruthlessness and contempt for humanity. Underneath his geniality with the vassals was a marvelous sense of irony and his cat-and-mouse game with Siegfried, Gunther, and Guttrune was skillfully conveyed.

The relatively light and lyrical voice of Marianne Schech was well suited to the lovely music of Guttrune, and although she scarcely conveyed its girlish timidity and gentleness in a visual sense, she sang it very beautifully indeed.

A warm word of praise should go to Heidi Krall, Rosalind Elias, and Sandra Warfield, as Woglinde, Wellgunde, and Flosshilde. How seldom does one hear Rhine Maidens who are really golden-throated! But at this performance, except for an occasional tendency for Miss Krall's gleaming voice to overbalance the others, they did full justice to Wagner's ravishing music.

The three Norns, alas, did not distinguish themselves in similar fashion. Margaret Roggero both sang well and showed that she knew what she was singing about. Belen Amparan produced some rich tones, but I could not understand a word of what she was singing and I could not help wondering if she was aware of its fateful portent. Gloria Lind was miscast as the Third Norn, a role for which her voice was far too light, and she had too many struggles with both notes and text to do herself any sort of justice.

Although Blanche Thebom did not quite match her magnificent Fricka in "Die Walküre", her Waltraute was a striking figure and she sang with exciting urgency and poignance. Lawrence Davidson, as Alberich, was vocally rough, but he captured much of the dark magic of the scene with Hagen before the hall of the Gibichungs, in which Mr. Boehme also projected the uncanny atmosphere of lurking evil with which the music is suffused.

Mr. Stiedry is one of the most eloquent and authoritative Wagnerian conductors we have today, and the orchestra played in inspired fashion after a somewhat dispirited opening scene, which may have been influenced by the pallid singing of the Norns. As for the scenery and costumes, they have merely grown a little shabbier in the past six years without improving one particle. But, all in all, this was a worthy performance of one of the most overwhelming works in the history of music.—R. S.

La Bohème

Feb. 8.—This performance marked the seasonal re-entry for Renata Tebaldi. From her first appearance on stage, as Mimì, when she was greeted by an avalanche of applause, until the many final curtain calls, when bouquets were tossed to her from the audience, it was a triumphant evening

for the great soprano. Perhaps what is even more important, the performance was in every way worthy of the artist. Miss Tebaldi may have supplied the special aura that surrounds a prima donna, but the Metropolitan had a cast that would not be overshadowed by her and a conductor who could weld the performance into a shining whole. It was, I think, the finest performance of "La Bohème" I have ever heard.

Miss Tebaldi is a tall woman, and on her entrance did not seem in figure like the ideal Mimi. But she was the total singing-actress, and once she began to interpret the role through her voice, movement and every fiber of her being, she became in reality the pathetic Parisian. Miss Tebaldi's golden voice seemed a little hard at the beginning, but it soon warmed up and became the meltingly beautiful instrument it is, used with every possible coloration in conveying the dramatic import of the music.

The four Bohemians were in the best of hands: Richard Tucker sang brilliantly as Rodolfo; Ettore Bastianini was a rich-voiced, endearing Marcello; Clifford Harvuot, a smooth Schuarnard; and Giorgio Tozzi, a mellow-voiced, infinitely touching Colline. Heidi Krall made a particularly appealing Musetta, without losing any of the part's vivacity, and her voice was a gleaming one. The remaining roles were carefully delineated by Lawrence Davidson, as Benoit; Charles Anthony, as Parpignol; Alessio De Paolis, as Alcindoro; and Calvin Marsh, as a Sergeant.

Thomas Schippers, who conducted superbly, was in complete rapport with Miss Tebaldi and the other members of the cast, without sacrificing the forward movement of the opera, and the playing of the orchestra was always wonderfully transparent and perfectly balanced. It was truly a gala occasion. —R. A. E.

Rigoletto

Feb. 9.—This excellent performance featured the return of Gianni Poggi, Italian tenor who made his debut last season in the same opera. Mr. Poggi knows the limits of the human throat and only once (in the high B natural at the end of "La donna è mobile") did he force his voice. For the rest of the evening he sang with refinement and persuasion, and at times exquisitely, as in the second-act duet with Gilda, "E il sol del anima". Mr. Poggi possesses a suave voice, even in range, and he handled it with intelligence.

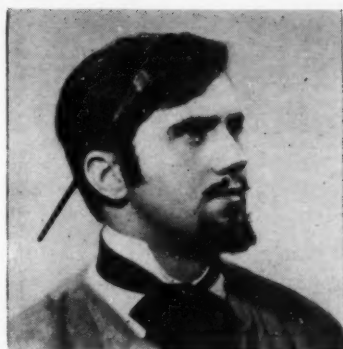
The audience took Laurel Hurley to its heart. She maintained a superior level of singing for the entire performance and gave to the role of Gilda a youthful vivacity and freshness wholly welcome in this opera.

Leonard Warren's magnificent characterization of the title role is well known, and he was in superb voice on this occasion. The other members of the capable cast were Norman Scott, as Sparafucile; Sandra Warfield, as Maddalena; Thelma Votipka, as Giovanna; Louis Sgarro, as Monterone; Lawrence Davidson, as Marullo; Paul Rranke, as Borsia; George Cehanovsky, as Count Ceprano; Madeline Chambers, as Countess Ceprano; Helen Vanni, as a page; and Calvin Marsh, as the Chief Guard. Fausto Cleva was the conductor.

—G. F.

Arabella

Feb. 9, 2:00.—Lorenzo Alvary added another to his many fine characterizations at the Metropolitan when he appeared for the first time as



Sedge Le Blang
Ettore Bastianini, as Marcello, in "La Bohème"

Count Waldner, in the season's third performance of "Arabella". Mr. Alvary played the part straight, although he did not miss any of the role's subtlety and humor, and he wisely did not resort to any exaggerations to put his characterization across. He was particularly compelling in his first scene with Mandryka (George London), when the two are cautiously maneuvering towards an understanding of Arabella's eligibility for marriage. Mr. Alvary was also wonderfully sympathetic and good humored in the final scene, when he is anxious to settle the misunderstanding between Arabella and Mandryka and get on with his card game. —R. A. E.

Carmen

Feb. 11.—At the season's sixth performance of "Carmen" Ettore Bastianini made his first appearance in the role of Escamillo at the Metropolitan; Calvin Marsh was heard for the first time this season as Morales; and Richard Tucker substituted as Don José for Kurt Baum, who was indisposed.

Mr. Bastianini's warm and robust voice was well suited to the part and he performed it with considerable vivacity of temperament. What needs further improvement is his French diction, especially in the Toreador song. His approach to the role is still too Italian in style, but he obviously could become an exciting Escamillo. The rest of the cast was familiar, with Risé Stevens in the title role; Nadine Conner as Micaëla; and, in other roles, Norman Scott, Heidi Krall, Margaret Roggero, George Cehanovsky, and Paul Franke. Dimitri Mitropoulos again conducted. —R. S.

Il Trovatore

Feb. 13.—Mary Curtis-Verna, young American soprano who has had a considerable career singing in Italian opera houses and with the New York City Opera, made a promising debut with the Metropolitan Opera, as Leonora, in this, the sixth performance of "Il Trovatore" by the company this season. Though she did not realize fully the vocal and dramatic potentials of this taxing role, she demonstrated that she was a well-seasoned performer—gifted as to voice and as to acting.

Her tones were occasionally pinched in the upper register, but Miss Curtis-Verna handled the vocal line with security and sang with ease the tricky coloratura. Her voice did not seem large enough to cope with all the dramatic outbursts, but it carried well in the ensembles. The high point of her singing was in the "Miserere", where her voice was richly colored, and she imparted touchingly the meaning of the text. Previously, however, this dramatic color had been



Melancon
Lorenzo Alvary, as Waldner, in "Arabella"

lacking in her performance, which makes one suspect that she was suffering from debut nerves.

The rest of the cast was familiar, with both Leonard Warren, as Di Luna, and Jean Madeira, as Azucena, giving fine accounts of themselves. Otherwise the performance was curiously lackluster, and the orchestra, under Max Rudolf, sounded ragged and tired. Completing the cast were Kurt Baum, as Manrico, and Helen Vanni, Nicola Moscona, Charles Anthony, Calvin Marsh, and James McCracken. —F. M., Jr.

Le Nozze di Figaro

Feb. 14.—This last "Figaro" of the year was the occasion for three "firsts" for the season. Ralph Herbert made his debut at the Metropolitan as the Count, and first performances for the season were given by Martial Singher as Figaro and Margaret Roggero as Cherubino. They all gave lustre to a thoroughly delightful performance, done with humor and a light touch and, under Max Rudolf's direction, relaxed and never forced.

Mr. Herbert's Count was well sung and controlled, and his acting in style. Mr. Singher cut lively capers as Figaro, singing well and portraying with a gleam the mischievous valet. His "Non più andrai" was notably well done. Miss Roggero was a lovely Cherubino, acting with a humorous though almost tender bent. Her singing was clear and musicianly, though the voice seemed a bit too dark for the character of the Page.

The show was stolen by Nadine Conner, whose Susanna was an endless stream of lovely tone and perkily turned styling. There was flair and lightness to her acting, and a sparkling humor that seemed to draw as much on Irish good nature as on Viennese charm. Licia Albanese, Sandra Warfield, Salvatore Baccaloni, Alessio De Paolis, Gabor Carelli, Lorenzo Alvary, Emilia Cundari, Madeline Chambers, and Helen Vanni completed the cast. —D. M. E.

Tosca

Feb. 15.—Antonietta Stella was the latest in a long line of sopranos to essay the part of Tosca on the Metropolitan stage, in this performance. The gifted young singer showed a good grasp of the role, both vocally and dramatically, but this performance needed considerable refinement. In movement she was a restless Tosca; there were not enough moments of repose to set off the dramatic climaxes and not enough real changes in mood. Her warm voice rang out beautifully in the big vocal moments, and she also commanded a lovely pianissimo, but again there was not enough variety. Considering her accomplishments in other roles, Miss Stella

should in time become a first-rate Tosca.

Gianni Poggi, singing Cavaradossi for the first time with the company, sang securely and easily, with an ingratiating tone, but he, too, seemed a rather pallid figure, for want of a more dramatic and colorful handling of the music.

Lawrence Davidson sang his first Sacristan of the season—creating a gentle, somewhat fussy, and, in the scene with Scarpia, a frightened figure. No aspect was overstated, and the characterization had admirable credibility.

Walter Cassel was again a strongly sinister Scarpia, and the performance was conducted by Dimitri Mitropoulos. —R. A. E.

Die Walkure

Feb. 20.—This performance of "Die Walkure" in the Metropolitan's third Ring cycle brought the first appearances there of Hermann Uhde as Wotan and of Martha Moedl as Bruennhilde. Dimitri Mitropoulos again conducted in inspired, if erratic, fashion.

Mr. Uhde was a marvelous Wotan, one of the most imposing and heart-searching that I have ever heard. No shade of this complex role escaped him and he delivered the text with a beauty and clarity of diction that could serve as a model to all Wagnerian singers. He was also a singularly graceful and resourceful actor. Even if his voice was light for the role, he knew exactly how to husband it.

Miss Moedl's faults of vocal production are familiar by this time. Her scoops in Bruennhilde's famous cry were distressing, but, once this was past, her brilliant abilities as an actress and her ability to sing in the middle and lower register with sumptuous beauty of tone absorbed one's attention. Rarely does one see the encounter between Bruennhilde and Fricka so consummately acted and sung as she and Blanche Thebom performed it. As a whole, this performance was extremely exciting and the huge audience listened with rapt absorption. —R. S.

Arabella

Feb. 22.—The season's final "Arabella" brought two artists who sang their roles for the first time at the Metropolitan: Sandra Warfield, as Adelaide, and Virginia MacWatters, as Fiakermilli. Walter Cassel was heard for the first time this season as Mandryka. The rest of the cast was made up of Lisa Della Casa in the title role; Hilde Gueden, as Zdenka; Ralph Herbert, as Waldner; Jon Crain, as Matteo; and in other roles Gabor Carelli, Clifford Harvuot, Lawrence Davidson, Thelma Votipka, Benjamin Wilkes, Charles Kuestner, Paul Marko, and Rudolf Mayreder.

It is a pity that Miss Warfield "hammed up" her performance so badly, for she sang it well. Her constant exaggerations of expression and gesture in the attempt to force a laugh only prevented her from being convincing and charming in the role. Fortunately, the other members of the cast ignored her example. When she has toned down her acting, she should be an excellent Adelaide. Miss MacWatters was a vivacious Fiakermilli, although her voice was a bit hard and unsteady in some of the more fiendish passages. Nonetheless she made her points and carried off this virtuoso role well.

I have never heard Mr. Cassel sing the role of Mandryka so well. His voice was much richer and he acted with greater dignity than when he

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first appeared in this part. Both Miss Della Casa and Miss Gueden sang divinely, and the large audience gave them several ovations, especially after their heavenly first act duet. Erich Leinsdorf was again the sensitive and alert conductor. —R. S.

Goetterdaemmerung

Feb. 23.—Playing to a capacity audience (and further dispelling the notion that Wagner is unpopular with the public) the Metropolitan presented its second "Goetterdaemmerung" with Margaret Harshaw essaying her first "Goetterdaemmerung" Bruennhilde in the current revival of the "Ring". That Miss Harshaw was well up to her task was ably demonstrated in her performance. In vocally opulent form, she made the transition from the serene Bruennhilde of the first act to the wrathful and indignant figure of the second wholly believable. A rare moment was her "Siegfried—hier! Guttrune?" when the tragedy of her betrayal was realized in a single moment. In the Immolation Scene Miss Harshaw brought a calm dignity that was shattering in its truth. There was an awkward moment when Grane decided to throw a fit of temperament, but even this did not detract from the dramatic impact of the scene.

Undoubtedly the best Gunther I have heard, Hermann Uhde acted credibly and sang beautifully. Kurt Boehme's characterization of Hagen

on this occasion seemed a little pale. Fritz Stiedry was again the conductor. —G. F.

Siegfried

Feb. 25.—At this second evening "Ring" cycle performance of "Siegfried" Margaret Harshaw was heard for the first time at the Metropolitan as Bruennhilde; Sandra Warfield, as Erda; and Lawrence Davidson, as Alberich. Hermann Uhde was to have sung his first Wanderer there, but he was indisposed, and Otto Edelmann replaced him. Fritz Stiedry conducted (as he always conducts this exquisitely-wrought score) with glowing color, ardent lyricism, and fiery inspiration.

Miss Harshaw's acting has improved steadily in dignity and expressiveness in recent years and her change to the soprano range has not impaired the freshness of her voice. She even took the final high C at the end of the opera, and even if it was a little flat, this in no way impaired the bright and secure singing that had preceded it. Rhythmically, her performance was somewhat free in the final pages but never to the point of obscurity or unsteadiness. Miss Warfield possesses by nature neither the weight nor the dark majesty of voice which the role of Erda ideally requires, but she sang with both impact and dramatic force. Mr. Davidson was better in his quarrel with Mime than he was in the scene with the Wanderer, which needed more control and firmness of delivery. —R. S.



Angel Records

Denise Duval, who sang with the American Opera Society

Falla's "El Retablo de Maese Pedro", involving a gaudy and not very imaginative set of dazzlingly translucent marionettes. The happiest moments were provided by the sensitive vocal performances and admirable Spanish diction of Maria-Teresa Carrillo, as The Boy, and Mr. Singher as Don Quixote, and the harpsichord part played with the orchestra by Sylvia Marlowe. —R. E.

Two Operas Based On Balzac Story

Two operatic versions of Balzac's famous story, "La Grande Bretèche", were aired in New York within a week of each other—a color television presentation of Stanley Hollingsworth's commissioned work by the NBC-TV Opera Company on Feb. 10, and a radio performance from records of Avery Clafin's piece by the CBS Radio Workshop the Sunday before.

Both operas are one-acters of less than an hour's playing time, the Clafin being divided into two scenes with an orchestral interlude between in the form of a little Aubade. Despite the visualization of the Hollingsworth and the usual meticulous casting a sumptuous mounting provided for it by NBC-TV, the Clafin seemed to come off notably better as a theatre piece.

There have been several attempts to set "La Grande Bretèche" to music, none of them brilliantly successful. The trouble lies, I think, in the deceptive dramatic character of the Balzac story itself. In case you have forgotten the story, it concerns a French countess who is entertaining her lover when her husband unexpectedly returns home. She hides her lover in a closet, and the husband, who is sus-

picious, demands that she swear she is alone. When she does so, he calls in a mason and has the closet door bricked up before her eyes.

This is a psychological idea of great dramatic impact. The incident is the sort of vignette, with a twist at the end, that was often used by such early practitioners of the short story as Balzac and Poe, and still does admirable service for writers of a thing known as the short short story. The music composers apparently have been deceived by the fact (which would not deceive a playwright) that, while the idea is dramatic, it is not dramatic in theatrical terms, since nothing of visual or dramatic importance can happen once the count has announced his decision to wall up the door. That macabre and unanticipated decision in itself is the whole point of the story, and the actual act, or anything else that may follow, can only be anticlimactic.

Mr. Clafin and his librettist, George R. Mills, evidently smelled this rat somewhat more knowingly than did Mr. Hollingsworth and his librettist, Harry Duncan. To achieve some sort of operatic and theatrical catharsis, the former carried the action on to a dénouement in which the wife exposes her duplicity, and the husband kills her and then goes crazy. This makes possible a big closing scene and gets the curtain down fairly satisfactorily. The latter gentlemen, on the other hand, are content to have the wife go mad and have her exposure revealed by the simple gesture of the husband hanging a crucifix on the walled door. This may be artistic but it is neither theatrically nor musically exciting.

Both men have written some quite good music. Mr. Hollingsworth's, I should say, was slicker, more professional, particularly in orchestration and in the use of orchestral effects. There also were a moving opening duet for the lovers and a quite lovely prayer for the countess. He had, in addition, the advantage of a better cast. Gloria Lane gave a fully sustained musical and dramatic performance, and her final dissolution into hysterics was hair-raising. Hugh Thompson played the grim, fanatical husband with a well-calculated, quiet intensity. Adelaide Bishop, Davis Cunningham and Jimi Beni gave the kind of expert support that we have come to expect of the NBC ensemble and, of course, the playing of the orchestra and the pacing of the whole production showed the fine hand of Peter Herman Adler.

Mr. Clafin did not have the added blessings of NBC's opulent and fas-

Fred Hermansky

OTHER OPERA in New York

Poulenc Opera Given By American Opera Society

The American Opera Society has proved its mettle several times in the past in bringing off-beat or non-repertoire opera to performance in New York, but never more piquantly, more irresistibly stylishly than in the production of Francis Poulenc's "Les Mamelles de Tirésias" at Town Hall on Feb. 26.

The staging, with singers and orchestra both occupying the platform, consisted simply of evening dress for the principals, a few broadly caricatured props and a tricky miniature backdrop. But it had all of the effect—and much more in my opinion—than any full production possibly could have; and the producer, George Mully, is to be warmly congratulated upon this inspired conception. It fit perfectly with the sardonic Parisian buffoonery of the piece and had just the touch of chic without which the work might have seemed merely silly or in execrably bad taste.

An *opéra bouffe*, in two acts and prologue, "Les Mamelles de Tirésias" is a bit of wry foolery, with some sense in it, of a sort that could be brought off only by a couple of sophisticated Frenchmen like Guillaume Apollinaire, the poet, and Poulenc. It is a series of sketches, rather than a connected story, having to do with a man and wife, who ostensibly change sexes temporarily, and the outrageous idea that, since women seem determined not to have children, the men will do it—non-biologically, of course. I find myself at a loss to make this very clear, but then it isn't supposed to be anyhow; besides, the by-play that goes on around this tenuous proposition is what makes all the fun.

Poulenc is a master, in a way quite different from Ravel before him, in providing music for such a zany potpourri. He reaches out anywhere and everywhere for his materials. Is that a music hall tune? Is that a street song? Is that a bit of jazz? Is that out of opera, or from a smoky Montmartre cafe? In each instance the answer is, probably. But it all fits together, revolves like a kaleidoscope, and has the theatrically canny tightness and shrewd timing of a good Broadway revue.

One of the revelations of the evening was Martial Singher's flair for saucy comedy. He handles the rapier of *double entendre* as expertly as he wields the sword of Valentine. And his episode with the amorous *gendarme*, while attired in his wife's fur coat, was one of the heights of the evening's hilarity. Thérèse (the wife) was sung by Denise Duval, who created the role in the present version of the opera, first given in Paris in 1947 (the first version dates back to 1917, hence the topical allusion to the need for creating more children). Miss Duval is a remarkably beautiful brunette with a voice of considerable size marked by that sharp metallic edge which we have come to associate with Gallic sopranos. I would be happy to hear her again in some less atypical role. Donald Gramm was very funny and vocally excellent as the *gendarme*.

There were other fine performances, including that of Margaret Hillis' chorus; and Arnold U. Gamson is to be congratulated upon a fine job of conducting. He was completely in the spirit of the work, and he conducted with his singers and their all-important lines always in mind.

The Poulenc opera was preceded by an uninspired performance of

The NBC-TV Opera's production of Stanley Hollingsworth's "La Grande Bretèche", with Gloria Lane as the Countess and Hugh Thompson as her husband



tidious opera theatre. His countess, Patricia Brinton, was not fully equal to the vocal demands he put upon her, and his count, Richard Owens, while vocally attractive, did not fully evoke the evil genius of the character (keeping in mind, of course, that we could hear but never see him). Something called the Vienna Orchestra, conducted by F. Charles Adler, was not really up to scratch. Nevertheless, Mr. Clafin managed to make a deeper dramatic impression, for reasons mentioned before,

and also because he seems to have a surer sense of theatre, a better ability to build to emotional climaxes, and a greater expressivity in his dramatic-musical idiom which stems from romantic opera, German as well as Italian (both composers, by the way, are tonality-based and there is nothing "shockingly" dissonant nor astringent in their music).

The best advice for the future to both composers, it seems to me, would be "beware of Balzac".

—Ronald Eyer

DANCE in New York

Helen McGehee

Bellevue Nursing School Auditorium, Feb. 14.—This recital, in the handsome auditorium of the Bellevue Nursing School, was one of the most exciting that Helen McGehee has ever given. She was ably assisted by Jan Goldin and Jack Moore, who danced a work of his own, "The Act", during the course of the program.

Miss McGehee's new solo, "I Am the Gate", set to Hindemith, is a powerful and shatteringly intense composition, beautifully set and costumed and danced with breathtaking virtuosity of a subtle kind. A study in inner torture and a final victory over fear, with a tragic climax, it owes much to Martha Graham's "Errand into the Maze", and yet it succeeds in establishing a life of its own. It is a real work of our time in spirit, style and execution.

Miss McGehee repeated her solos, "The Pit", and "La Dame à la Licorne"; danced her "Undine" with Mr. Moore; and her "Metamorphosis" and "La Intrusa" with Miss Goldin and Mr. Moore. All of these works proved to be as absorbing as ever.

Mr. Moore's "The Act" is a Chaplinesque commentary on tap, shuffle, and other idioms familiar from vaudeville days, charmingly costumed and exquisitely stylized in performance. It was an immediate hit. Cameron McCosh, Thomas Ribbink, and P. A. Caputi were the pianists for the concert.

—R. S.

Pearl Lang and Company

Hunter Playhouse, Feb. 17.—With the performance of her new work, "Falls the Shadow Between", to a theatrically telling score by Meyer Kupferman, Pearl Lang put herself solidly in the front rank of American choreographers. She has long been recognized as a dancer of exquisite beauty and dazzling technical command, but with her "Rites" and even more with this new composition, she has matured her creative talents to a comparable level. Working from invaluable years of experience as a leading dancer for Martha Graham, Miss Lang has gone on for herself and has expanded and enriched both her technical and creative vocabulary to the point where she can express anything she wishes in her own terms.

Based on the legend of Persephone, "Falls the Shadow Between" is actually an allegory of the creative experience of the artist rather than a mere retelling of the myth, as Miss Lang's program note points out. It is extraordinarily successful in combining stage situations of terrific power with universal implications. Thus, the rape of Persephone by Pluto is one of the most exciting duets we have seen in years, just as dance, yet it fits perfectly into the framework of the myth. The scene in the Underworld is also macabre and disturbingly ac-

tual in its suggestion of madness and despair, yet also eloquent as a symbol of a wider meaning.

The vehement Kupferman music helps the work; and the costumes, décor, and lighting are superb. The performance was inspired. As guest artist, young David Lober danced the role of Pluto in hair-raising fashion; Karen Kanner's tall, strong body was ideally suited to the role of Demeter; Bruce Marks was an appealing Hermes; and the rest of the company also distinguished itself. As for Miss Lang, she had the house hoarse with cheering at the close and on the edge of its seats during her incandescent performance. Daniel Saidenberg conducted the orchestra in expert fashion.

The program opened with her Bach setting, "And Joy Is My Witness". In the tale of exorcism, "Legend", Bertram Ross was guest artist in the role of the Master, with Miss Lang, Sheldon Ossosky, and Robert Gerald in the other roles. Stunning as this performance was, the new work swept away all previous impressions. It is a major triumph and not to be missed by any dance lover.

—R. S.

New York City Ballet

Offers The Masquers

City Center, Jan. 29.—Todd Bolender's "The Masquers", a work originally created for the Dance Drama Company of Emily Frankel and Mark Ryder, had its premiere as a Ballet Society Production by the New York City Ballet on Jan. 29. The work is set to a Sextet for Piano and Winds by Francis Poulenc. The scenery and costumes are by David Hays (the costumes executed by Karinska); and the lighting is by Jean Rosenthal.

Whereas Bolender's "The Still Point", also originally created for the Dance Drama Company, is a consistent, deeply moving work, "The Masquers" is strident, patchy, and as crude as Bolender's other ballet is sensitive and full of overtones. The suggestion of commedia dell'arte in the group interludes as well as in the dramatic episodes is clumsily and unconvincingly handled. Nor does Bolender succeed (despite some brilliant passages of invention) in bringing universality or artistic validity to the familiar tale of the blind and despairing love of a fragile girl for a brutal and vainglorious soldier, who finally kills her accidentally, in a brawl with another soldier who really loves her.

The performance, with Melissa Hayden and Jacques d'Amboise in the roles of the Young Woman and the Soldier, was superb. If the vulgarity and banality in the style and choreography of "The Masquers" were artistically necessary, I should not quarrel with them, but the fact is that the performers triumph over their material rather than through it.

Miss Hayden, in particular, worked miracles in creating a rounded and appealing character. Mr. d'Amboise tended to take the choreography more at its face value, but nonetheless gave a strong performance.

Also admirable was Yvonne Mounsey, as The Passerby, actually the "Other Woman", a role which Mr. Bolender must have created while his usually acute sense of humor was asleep. Miss Mounsey made the woman seem really hard and ruthless. Jonathan Watts was excellent as the other Soldier, who pities and loves the unfortunate Young Woman. In lesser roles Charlotte Ray and Robert Barnett also danced brilliantly, as did the group.

The scenery and costumes are drab without establishing a mood, but the lighting was evocative and Hugo Fiorato obtained a spirited performance from an ensemble made up of Jascha Zayde, pianist; Frances Blaisdell, flute; Lois Wann, oboe; Edmund Wall, clarinet; Bernard Garfield, bassoon; and Kathleen Wilber, horn.

The rest of the program was made up of Balanchine's "Divertimento No. 15"; his "Pas de Dix", in which Maria Tallchief gave a transcendent performance that left the house hoarse with cheering; and Robbins's "The Pied Piper", in which Diana Adams and Nicholas Magallanes gave an unusually poetic performance of the opening pas de deux, and Janet Reed was irresistibly peppery and rhythmically sparkling. Edmund Wall was the able soloist in the Copland Clarinet Concerto to which the work is set.

—Robert Sabin

Ballet Theatre Dances New Work by MacMillan

Metropolitan Opera House, Feb. 10.—This was the only New York performance of the season given by the American Ballet Theatre, which had returned recently from a six-month tour of Europe under the auspices of the American National Theatre and Academy and the State Department.

The company brought with it a new ballet, "Winter's Eve", created for it by Kenneth MacMillan, young English choreographer. Benjamin Britten's Variations on a Theme of Frank Bridge served as the musical basis, and Nicholas Georgiadis had designed the scenery and costumes.

"Winter's Eve" tells in brief fashion the story of a blond girl who accidentally blinds a young man interested in her; the two become separated by the crowd and are unable to find each other. It is a cruel and, on the surface, pointless tale, and MacMillan has treated it in pitiless, impersonal terms. The choreography is extremely brittle, constantly on the go, without any real shifts in mood or tempo. Much of the movement is original, often strikingly so, but it never falls into any kind of musical or dramatic curve, or even succession of curves: in one sense it is almost like looking for a while at a streetful of steadily moving traffic.

Nora Kaye was faced with enormous technical demands in dancing the role of the blind girl, and she met them brilliantly. Indeed, it was only her virtuosity in the difficult movement that aroused any genuine response in this viewer. John Kriza was excellent as the young man, and the corps moved facily through its tricky and involved measures. Georgiadis' sets and costumes, with their sophisticated use of color and design—bright, subtly juxtaposed hues, stylized patterns and shapes—were in keeping with the clever but unsympa-



Walter E. Owen

Maria Tallchief, with the New York City Ballet

thetic tone of the ballet.

The evening began with Balanchine's "Theme and Variations", in a rather undisciplined, hard-styled performance, with Lupe Serrano and Scott Douglas in the leading roles. Miss Serrano was much more at home, and danced glitteringly, in the Pas de Deux from "Don Quixote", in which her partner was Oleg Tupine. The program came to a close with "Graduation Ball", in which some delightful moments were provided by Ruth Ann Koesun, as the Mistress of Ceremonies; Scott Douglas, as the Drummer; Michael Lland, as the First Junior Cadet; Fernand Nault, as the Headmistress; and Charles Bennett, as the General.

Joseph Levine conducted for all the ballets except the Pas de Deux, which was led by Jaime Leon. —R. A. E.

Moncion Ballet At City Center

New York City Center, Feb. 21.—"Pastorale", a new Ballet Society production, is also Francisco Moncion's first major choreographic stint, and had its premiere on Feb. 13. It tells a poignant tale of a blind-man's search, momentary finding, and final loss of companionship. It has a score by Charles Turner that has the stamp of Hollywood written all over it, but, despite its shortcomings, successfully creates the wistful, semi-tragic quality of the dance.

Mr. Moncion's technique is closely aligned to that of Agnes de Mille in his treatment of group movement. It has an effective design and has more coherence than the relationship that exists between solo dancers. This is due to the fact that the central figure, the blind man (Mr. Moncion) moves with angular awkwardness, while the girl, beautifully portrayed by Allegra Kent, is the epitome of grace. This dichotomy does not work on the stage. A pas de deux, in which the male has the equivalent of two left feet, even when done with serious emotional intent, is visually unsatisfying. The other ballets performed were "Divertimento No. 15", "Allegro Brillante", and "The Pied Piper".

—E. L.

Bach Festival For Los Angeles

Los Angeles.—The 23rd annual Bach Festival at the First Congregational Church of Los Angeles will take place on March 29-31, conducted by Edouard Nies-Berger, organist and minister of music at the church. The complete Mass in B Minor will be sung in memory of the late John Smallman, founder of the festival.

RECITALS in New York

Heinz Hammerman . . . Pianist

Town Hall, Jan. 28.—Heinz Hammerman is a pianist definitely out of the ordinary and one to reckon with. He has a strong, secure technique and a noble singing tone, both of which are used discriminately and with taste.

His playing of the Chopin Sonata in B flat minor was grandiose in style. He sang with a liquid, melting tone when the musical line called for it, and thundered in the climaxes. The Scherzo, with its well-known technical hurdles, was so controlled and surely played that this listener for one became completely oblivious of the mechanical problems involved. This particular movement of the Sonata usually becomes a marathon of chromatic fourths, octaves and wild leaps under the fingers of a less sensitive pianist, and on this occasion it was gratifying to hear the music played beautifully. The D flat major section of the Marche Funèbre was particularly notable in that it was played without a trace of that mawkish sentimentality so often encountered. The melodic line sang out in unadorned and straightforward splendor. I must disagree with Mr. Hammerman for taking the coda of the first movement at double tempo when there is no indication in the text to do so.

Mr. Hammerman's playing of three Debussy pieces; "Reflets dans l'eau," "Poissons d'or," and "Feux d'artifice," showed his awareness of a totally different style and tone production. His performance of the "Reflets" was atmospheric and cool. The artist knew how to shift from a romantic cantilena to the shimmering mixtures of Debussian tone painting. His expert pedaling and half pedaling was just enough to enable him to evoke the right kind of misty tone colors without becoming muddy. The pianist closed his program with dazzling performances of Rachmaninoff's Barcarolle Op. 10, No. 3, the Byronic "Moment Musical," Op. 16, No. 4, and the rather trashy Polonaise of Liszt. His encores included a much better example of Liszt's piano music, the "Valse Oubliée" and the Schubert E flat major Impromptu, Op. 90.

—G. F.

Maeda and Uni Sprengling

Carnegie Recital Hall, Jan. 28.—Maeda Sprengling, soprano, and Uni Sprengling, violinist, were heard in joint recital. Maeda Sprengling has a lovely voice, evenly produced throughout its compass, except for some lessening of accuracy with top tones. Schubert's "Der Schiffer" and "Die Liebe hat gelogen" were sung with sensitive shading of expression, and of the Fauré group, "Prison" was especially vivid. She also sang a Mozart aria and songs by Persichetti and Kaminski.

Uni Sprengling proved as musically talented as her sister. At times, however, her intonation was impure and her entrances indecisive. In the Brahms Sonata No. 2, her rhythmic control was firm and her tone lyrical. There were moments of tender expression in the performance of the slow movement. She had some difficulty in Prokofiev's Sonata in D major, Op. 94, with technical problems. Together the artists performed

a Handel aria and Alan Thomas's fascinating Duos for Voice and Violin, which contained beautiful sonorities. Mr. Thomas also accompanied. —D. B.

Amiram Rigai Pianist

Town Hall, Jan. 29 (Debut).—An Israeli pianist who made his professional debut at the age of nine, Amiram Rigai first came to the United States in 1950 and studied with Egon Petri and Rosina Lhevinne. This was his first New York appearance. Mr. Rigai proved to be a gifted pianist with a generous keyboard facility. His approach to most of the music he played seemed rather impersonal and his most serious fault lay in pacing—not in the sounds he made, but in the silences he did not make. He went through his program with astonishingly little rest between movements and even between pieces. The metronomic regularity with which he played nearly everything allowed for little leeway at crucial turning points in the music, giving the formal edges a rough-hewn quality.

Following a restrained performance of the Mozart Fantasy and Fugue in C major, K. 394, Mr. Rigai played the Beethoven Six Variations in F major, Op. 34, a display piece which showed off the pianist's technical skills (steady trills, even arpeggios, a fluid legato touch) to good advantage.

In the Brahms Third Sonata in F minor, Op. 5, the Intermezzo was particularly impressive. The Prélude, Sarabande, and Toccata by Debussy received clean, but rather brittle performances. In the Chopin Polonaise in F sharp minor, Op. 44, Mr. Rigai seemed most at home.

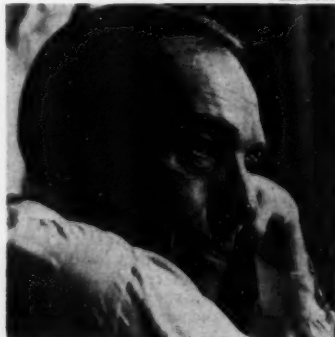
The final programmed work was a "Suite on Greek Themes" by Karel Salomon, this being its New York premiere. The music leads several familiar themes through four movements of late romantic and parallel triadic harmonies, ending in the usual Hora. Mr. Rigai gave four encores. —M. O.

Alexander Brailowsky Pianist

Carnegie Hall, Jan. 29.—Alexander Brailowsky is at the height of his interpretative powers. Before a packed house he devoted himself to a series of dazzling performances. True, there were personal stylistic attitudes, such as the overly romanticized Chromatic Fantasy and Fugue in D minor of Bach, or the impersonal Pastorale and Capriccio of Scarlatti,

Alexander Brailowsky

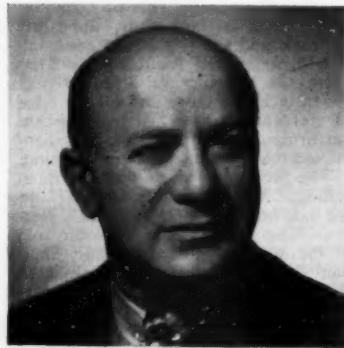
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but always within the framework of a master at the keyboard working in the sphere of communication. So clear was the message of Schumann's Fantasy that one glimpsed the tragic struggle which the composer engaged in most of his life. The romantic spirit was acutely felt.

The Chopin group emerged as a gigantic tone poem. The A flat Impromptu, G minor Ballade, D flat Nocturne, E flat Waltz, and the Polonaise in A flat were not only related to each other in key, but built as a totality.

Mr. Brailowsky's attitude toward key relationships is by no means a superficial one. It is so sensitive that before each piece on the program he improvises a modulation to the new piece from the old. —E. L.



J. Abresch

Mischa Elman

Mischa Elman Violinist

Carnegie Hall, Jan. 30.—There is not much to say about an Elman recital that has not been said before. The distinguished violinist was in top form for this one and his playing was notable for its refinements of tone and technic. Mr. Elman's program included three Sonatas: Tartini's in G minor; Beethoven's in C minor from Op. 30; and the Debussy; and the Bruch G minor Concerto, Castelnuovo-Tedesco's "Chant Hébraïque," and Saint-Saëns' Introduction and Rondo Capriccioso.

The last three adapt themselves best to the Elman style and it was in these that the violinist gave his most characteristic performances, although there was much to admire, too, in his playing of the Beethoven and Debussy Sonatas. Depending upon a point of view, the Tartini Sonata was either touched with the Elman magic or suffered from a display of phrases stretched for effects not in keeping with the context or the period. Without gainsaying the generally persuasive lyricism of this approach, there were times in the faster movements when it seemed just a little too obvious.

Joseph Seiger, the collaborating pianist of the evening, gave a particularly impressive performance of the piano part in the Beethoven Sonata, and his clean-cut sensitive playing in the other works matched Mr. Elman's in eloquence and brilliance. —R. K.

Dessoff Choirs

Town Hall, Jan. 31.—This concert, which the Dessoff Choirs under Paul Boepple devoted to sacred and secular works by Guillaume Dufay, was an experience of unforgettable beauty.

Through the past 15 years, the Dessoff Choirs have offered us many such invaluable glimpses of the art of the remoter musical eras about which most people know nothing except a few names and dates and critical generalizations. The choirs have given us not isolated works but whole evenings of the music, which is vitally important, for one must be able to steep oneself in the idiom, to purge one's ears of current listening habits, in order to begin to grasp the exquisite loveliness of this music of many hundreds of years ago. In 1942, the Dessoff Choirs gave a concert of music by Lassus which many of us still cherish in memory; later followed programs of Josquin des Prés, Monteverdi, and Palestrina.

But they have never sung more accurately, more expressively, with warmer love for the music, than on this occasion. In a sumptuously illustrated booklet, Mr. Boepple commented on the problem of authentic performance, very sensibly pointing out that an intelligent compromise between the historical approach and living musical conditions must be made in any case. Edward Tatnall Canby had written a note about Dufay's importance in musical history and some of the works on the program.

It is no exaggeration to say that every work on the program was a masterpiece, and completely enjoyable by any musical person without special knowledge or experience. Whether in such solemn hymns as the "Salve Regina" composed late in Dufay's career, or in the charming "Gloria ad modum tubae" (in which a canon in the women's voices is accompanied by male voices imitating hunting horns), the amazing versatility and invention of the Burgundian master were strikingly displayed. The living examples of the use of fauxbourdon in these hymns and other works were worth a heap of textbooks. But fascinating as the structure and texture of this music is to 20th-century ears, more important is the fact that its communication, its expressive power are immediately accessible to us.

Leslie Chabay, tenor, was the able and sensitive soloist in several of the sacred and secular works. The excellent instrumentalists used in some of the music were John Di Janni, viola; Sterling Hunkins, cello; Josef Marx, English horn and oboe; and Sylvia Deutscher, bassoon. To Mr. Boepple, to the Dessoff Choirs, and to the Cultural Counselor of the French Embassy, who sponsored this concert, our heartiest thanks for an important experience. —R. S.

Quartetto Italiano

Grace Rainey Rogers Auditorium, Jan. 31.—The Quartetto Italiano, which is giving three programs in the handsome auditorium in the Metropolitan Museum, in the second program included short works by the 16th-century Italians, Giovanni Vivaldi (a six section "Capriccio a quattro") and Massimiliano Neri (the "Sonata a quattro"); Mozart's D minor quartet, K.421; and Debussy's Quartet.

The style and range of these four compositions are considerable. Yet these players displayed such a compelling grasp of the music, such an insight into its diverse meanings, that

each retained its own special colors. This is an exceptional ensemble, endowed with remarkable versatility. The players are Paolo Borciani and Elisa Pegreff, violins; Piero Farulli, viola; and Franco Rossi, cello.—W. L.

Ravi Shankar Sitarist

Town Hall, Feb. 1.—A vision of India was revealed on this cold and wintry night. Incense hung heavy over us; voluptuous silks encircled the little band of musicians, as they leaned over their instruments. A moment of togetherness, was triumphantly proclaimed, and a hushed, Segovia-like stillness developed as the first Raga unfolded. A Raga is a row of any number of tones, usually modal in character, which sets the basis for the improvised variations that follow. The sitar is a cousin to the guitar with a bagpipe attachment and the ability to tune the exact melody of the Raga, thereby avoiding the possibility of a mistake. As played by the phenomenal Ravi Shankar it takes on limitless colors, and with his wonderful digital technique it becomes a display instrument.

The music is surprisingly close to that of certain ethnic groups in western civilization. Equivalents to Negro blues, Gypsy czardas and Spanish flamenco are interwoven in the tapestry of the Indian idiom, and Mr. Shankar is one of the best progressive jazz musicians I have ever heard. The excitement generated by the interacting musicians is based on syncopation. They glory in it and revel in its successful manipulation within the constricted rhythmic patterns.

—E. L.

Marian Anderson . . Contralto

Grace Rainey Rogers Auditorium, Feb. 1.—An eight-hour snowfall preceded Marian Anderson's recital in the Metropolitan Museum of Art on the first night in February. Although the hall was sold out, the weather made it quite difficult for many ticket holders to reach the auditorium.

The elements did not in any way affect Miss Anderson. She was in excellent voice for a program of familiar music. Schumann's "Frauenliebe und Leben" was the principal offering, and it was sung with great warmth and affection. The Brahms "Vier ernste Gesaenge" opened the program. Miss Anderson's intense feeling for these texts made the performance arresting. The Richard Strauss songs, "Befreit", "Morgen", and "Caecilie" and four Spirituals concluded the program.

The audience response was so prolonged at the end of the Strauss group that Miss Anderson returned for an encore, "Ungehduld" from Schubert's "Die Schoene Muelllerin", which she sang with such exuberance that applause delayed the recital almost five minutes. At the end, Miss Anderson gave two additional Spirituals: "He's Got the Whole World in His Hands" and "There's No Hidin' Place Down There." Franz Rupp, Miss Anderson's long-time collaborator, was at the piano.

—W. L.

Adele Burnham . . .

. . . Mezzo-Soprano

Carnegie Recital Hall, Feb. 1 (Debut).—Adele Burnham, an attractive Connecticut school teacher, is a musician of considerable versatility, as was demonstrated in her first New York recital. Miss Burnham had the misfortune of choosing the evening of the city's heaviest snowfall. Beginning unusually late, the mezzo appeared on stage alone to announce that the storm had evidently delayed

her accompanist. So saying, she sat down to the piano and began her recital to her own accompaniment, a feat which very few artists would dare to attempt.

Miss Burnham proved to be a pianist of considerable skill—nor did her plight produce any outward show of nervousness. She began with Strauss and Schumann lieder. During the first half of the program, in which she accompanied herself entirely without music, the soprano sang, in addition to the above-mentioned lieder, the aria "O don fatale", from "Don Carlo", an aria from "Manon" and songs of Debussy, Georges, and Hue.

The second half of the recital, during which Miss Burnham enjoyed the luxury of an accompanist, contained an aria by Tchaikovsky and a group of songs in English. It is grieving to have to report of such an accomplished musician as Miss Burnham that her voice was not satisfactory. It was produced with such a covered tone that the sounds were distorted. Moreover, a tremolo, which, much as I would like to blame it on the strain of her ordeal, persisted throughout the evening, further marred her performances. Miss Burnham was, however, always on pitch; her phrasing was careful; and her interpretations were obviously heartfelt.

—M. O.

Twilight Concert

Carnegie Recital Hall, Feb. 2, 5:30.—An all-Bach program was presented with Margaret Hillis conducting an ensemble of instrumentalists and Blake Stern, tenor. The Cantata No. 160, "Ich weiss das mein Erlöser lebt" was sung by Mr. Stern with intense feeling and dignity of style. His voice, a little tight in the upper register, was more relaxed in Cantata No. 189, "Meine Seele rühmt und preist." This performance was graceful and luminous. The lightness and precision of Miss Hillis' beat and the clarity and sensitivity of her interpretations came as no surprise to those who had previously had the pleasure of hearing her conduct Bach. The Trio Sonata in C minor from "The Musical Offering" also received a well-blended, finished performance.

Isidore Cohen, violinist, in his modest fashion, contributed a superb performance of the Sonata No. 3 in E major for Violin and Harpsichord. Playing with a pure, sweet tone, Mr. Cohen devoted himself solely to an exploration of the composer's intentions. Albert Fuller was the able harpsichordist. Martin Orenstein, an outstanding flutist, Melvin Kaplan, oboe, and Lorin Bernsohn, cello, completed the list of performers.

—D. B.

Richard Dyer-Bennet . . .

. . . Tenor-Guitarist

Town Hall, Feb. 2.—For his first Town Hall recital in three years, Richard Dyer-Bennet presented a program of ballads, and Elizabethan and folk songs. Although his voice is light, he utilized it to the fullest extent, with remarkable breath control and enunciation that many a singer might well set as a goal. He is a most dexterous, precise technician. Mr. Dyer-Bennet's talents include being a fascinating story teller, a guitarist, and on occasion something of an actor and mime. When one adds to this an estimable stage personality and a most active sense of humor, it adds up to enjoyable entertainment. He gave as many encores as time would permit. His program included English, French, German, American, and Swedish ballads and songs, and works of Luis Milan, Dowland, Campion, and Mouton.

—D. B.

(Continued on page 40)

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New Recordings

Beecham and Mozart

Mozart: "The Abduction from the Seraglio". Marshall, Hollweg, Simoneau, Unger, Frick; Beecham Choral Society, and Royal Philharmonic, Sir Thomas Beecham, conductor. (Angel 3555 B/L, \$10.98 and \$6.96)

★★★
The first of Mozart's truly dramatic operas and his major contribution to the evolving German *sing spiel*. "The Abduction" has not held the boards so well as some other Mozart operas, despite the fact that it is built upon an engaging fairytale plot with a quite good libretto and contains some of the composer's finest music. The reason for the seeming neglect probably is that the work requires uncommonly fine singers with special qualifications, for Mozart wrote some of the roles with certain specific singers in mind. The strenuous, high-lying part of Constanze, for instance, was tailored to the virtuosity of the famous Cavalieri, and the music, if not the character, of Osmin to the celebrated bass, Fischer. This was not an unusual procedure for Mozart, nor for any other composer of the time, since it was a kind of insurance of both the production and the success of a new work. But it can and does create devilish problems for subsequent productions with run-of-the-mill singers.

How the difficulties can still be surmounted and the full beauties of the score fully revealed is to be found in this new Beecham recording. Unquestionably it is definitive for our time. Sir Thomas has conducted more than 200 performances of the opera over a span of nearly 50 years and so fully has he explored every nuance of every phrase and every musical and dramatic possibility that his performance now has the perfection and the glow of a flawlessly cut jewel. It is not a brittle or breathless perfection, however. There is calmness and resilience in it, and the perfect assurance that comes from repeated meticulous rehearsals covering all of the finest details with a hand-picked cast and a completely responsive orchestra and chorus.

A bit of editing undertaken by Sir Thomas, which would be more meaningful in a stage performance than in a recording, removes the second of Constanze's two songs in the second act ("Martern aller Arten") to the second scene of the third act, and Belmonte's air, "Wenn der Freude

Tränen fließen", from the second act to the beginning of the third act where it replaces his "Ich baue ganz auf deine Stärke" which Sir Thomas considers as not representative of Mozart at his best. Made mainly for dramatic reasons, these shifts make no startling difference in the recorded performance.

Except for Ilse Hollweg (Blonde) and Gerhard Unger (Pedrillo) there are separate casts for the vocal parts and the spoken dialogue. It is not clear why this arrangement was desirable but there is little trouble about the illusion of identity and the dialogue is clearly and amusingly, though very rapidly, enunciated. A richer, more flexible or more colorfully expressive bass could hardly be envisioned for the Falstaffian Osmin than that of Gottlob Frick. To the role of Constanze, Lois Marshall brings a cool but beautifully controlled voice, a sure coloratura technique and a wealth of sound musicianship. The voice of Leopold Simoneau, as Belmonte, differs sharply, both in style and tonal quality, from the other singers, especially the German ones, but his performance is a solid one within its own terms, and vocally he is, as always, impeccable. Ilse Hollweg and Gerhard Unger both contribute notably to a recorded performance which is a testimonial in the sum of its parts to the fastidious devotion and comprehension of a truly great Mozart interpreter. —R. E.

Two Masters

"Verdi and Toscanini". NBC Symphony, Arturo Toscanini, conductor. Soloists. (RCA Victor LM 6041, \$7.96)

★★★ and ★★
This album, arriving at the time of Arturo Toscanini's death, serves as an especially moving memorial to the great conductor. To quote from the informative program notes of Marcia Davenport, "It has become the privilege of our century to see Verdi emerge from the deluded libel, 'popular' composer of 'hurdy-gurdy tunes' to his full grandeur. . . . This final fixing of Verdi in the firmament was always assured by the humanity and the splendor of his music, but the world has come aware of this through the devotion and the art of Arturo Toscanini."

The music recorded here reveals many facets of the composer's genius and was recorded at various occasions from 1942 through 1952. (The tech-

nical indication of ★★ above refers to the early recordings.) The album includes Chorus of the Hebrew Slaves from "Nabucco", with the Westminster Choir, John Finlay Williamson, director (from the broadcast of Jan. 31, 1943); "Qui, posa il fianco" from "I Lombardi", with Vivian Della Chiesa, Nicola Moscona, and Jan Peerce (from the broadcast of Jan. 31, 1943); Overture to "I Vespri Siciliani" (from the broadcast of Jan. 24, 1942); Overture to "La Forza del Destino" (recording session of Nov. 10, 1952); Overture and "Quando le sere al placido" from "Luisa Miller", with Mr. Peerce (from the broadcast of July 25, 1943); Act IV of "Rigoletto", with Leonard Warren, Zinka Milanov, Mr. Peerce, Nan Merriman, and Mr. Moscona (from the Red Cross concert, Madison Square Garden, May 25, 1944); "Ballabili" from "Otello" (from the broadcast of March 13, 1948); and "Hymn of the Nations", with Mr. Peerce and the Westminster Choir (from OWI film, December, 1943).

Toscanini's way with Verdi is too well-known for detailed comment here. And in none of the perform-

Strauss's "Don Juan", both performed by the Chicago Symphony, under Fritz Reiner; Tchaikovsky's "Romeo and Juliet" and "Francesca Da Rimini" and Ravel's "La Valse" all performed by the Boston Symphony, under Charles Munch; Liszt's "Les Préludes", performed by the Boston Symphony, under Pierre Monteux; Casella's "Italia" and Copland's "El Salón México", both performed by the Boston Pops, under Arthur Fiedler; Debussy's "Nuages" and Ibert's "Escapes", both performed by Leopold Stokowski and his Symphony Orchestra. Though this album cannot serve as a historical survey of the symphonic or tone poem, the performances are, in general, excellent, and the sound is of high caliber.

Two recent recordings of the last three piano sonatas of Beethoven (op. 109, 110, and 111) have been released—one with Friedrich Wuehrer (Vox PL 9900)★★★ and the other by Glenn Gould (Columbia ML 5130)★★★. Young Gould's performances are definitely disappointing, for they are mannered and occasionally rhythmically distorted. Mr. Wuehrer's interpretations are intellectually satis-

Key to Mechanical Ratings

★★★★The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

ances does he fall short of magnificence. The last act of "Rigoletto", in particular, will be cherished for years to come, for the performance is a complete dramatic revelation of the tragedy, and the singers surpass themselves. —F. M., Jr.

Piano Works of Brahms

Brahms: Variations and Fugue on a Theme by Handel; Intermezzo in E flat minor, Op. 118, No. 6; Rhapsody No. 2, in G minor. Witold Malcuzyński, pianist. (Angel 35349, \$4.98 or \$3.48)★★★

Mr. Malcuzyński gives an exceptionally satisfying performance of the Brahms variations. The playing is warm, introspective, even deliberate, but by taking his time, the pianist is able to bring out all sorts of details and special colors in the music. Some people might like this work played in a more virtuoso style, but I believe Mr. Malcuzyński comes closer to the heart of the score with his treatment. The great Intermezzo and surging Rhapsody are well played, but with less of the formal cohesion to be found in the variations. —R. A. E.

Records in Brief

"The Tone Poem" (RCA Victor ML 6129)★★★ is a collection of ten examples of the form, ranging from works by Liszt to Copland, and several of these performances have been released previously by the company. Included in the three-record album are Liszt's "Mephisto Waltz" and

fyng, technically secure, and show a thorough understanding of the composer's intentions.

European Tour For Record Fans

A tour for high-fidelity enthusiasts has been planned by Mayfair Travel Service and James Lyons, in co-operation with KLM Royal Dutch Airlines. Arrangements have been made for a group to visit European recording studios, on a trip leaving New York on May 15 and returning on May 31. The tour will go to London, Amsterdam, Hanover, Vienna, Geneva, and Paris. In each city the best recording sessions available during that time will be attended. Mr. Lyons, music editor of *Hi-Fi Music at Home* and a frequent contributor to *MUSICAL AMERICA*, will conduct the tour.

Angel Plans Library Series

Angel Records inaugurated in February a new plan for a "Library Series" of recordings, to concentrate on certain aspects of chamber music and other repertoire that are of enduring value but of specialized interest. Included among the first releases will be three albums of early Italian music played by the Quartetto Italiano, Bach's "Musical Offering" in the Markovitch version, Bach Clavier Concertos played by Jean Casadesu.

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Indianapolis Symphony Gives Concert Saluting Lisbon

Indianapolis. — January was a month of solid musical enjoyment. The Indianapolis Symphony on Jan. 14 traveled to Decatur, Ind., to open the newly-formed Civic Concert Series in that city. They were received enthusiastically by an audience of 1,100, something of a record attendance for a town of 7,500 inhabitants.

Most gratifying was the response, too, to the "Salute to Lisbon" concert, one of a series of exchange concerts which the orchestra has given in the past few years. Special guests were the ambassador to the United States from Portugal, L. Esteves Fernandez, Mayor Philip Bayt, and the Symphony Society's president, Herbert E. Wilson.

The orchestra's conductor, Izler Solomon, told the audience about the background and style of the Milhaud Percussion Concerto. His impromptu remarks created a most receptive audience mood for the strange work, which turned out to be not at all a stunt, but an intriguing piece in its rhythms and tone qualities. Victor Di Stefano, percussionist, handled 17 assorted instruments most skillfully.

Also on the program was Beethoven's Symphony No. 5, Nicolai's "Merry Wives of Windsor" Overture, and the Gluck-Mottl Ballet Suite No. 1. The Portuguese and United States national anthems opened the concert, which was played to a packed house, with several hundred turned away into a zero-degree blizzard.

Neighborhood Concert

The Indianapolis Symphony extended its hand to meet the people where they live by playing its first neighborhood concert under Mr. Solomon's leadership, in the Manual High School auditorium Sunday afternoon, Jan. 27. The event, sponsored by the Madison Avenue Businessmen's Association for their youth activities fund, was a pronounced success. The beautiful 1,100-seat hall was filled, and the orchestra gave crisp and clear performances of a particularly bright and festive program. Included were two Strauss waltzes, the "Emperor" and "Tales of the Vienna Woods"; two samples of Spanish music, "Capriccio Espagnol" by Rimsky-Korsakoff and "Espana" by Chabrier; Sanders' "Saturday Night"; and Bennett's symphonic arrangement of "Oklahoma!" show tunes.

At the Jan. 19-20 concerts Grant

Herva Nelli, as Tosca, stabs Morley Meredith, as Scarpia, in the Chattanooga Opera production of Puccini's work. "Fidelio" and a double bill were also given this season by the association



Johannesen was soloist, playing Brahms's Piano Concerto No. 2. He brought a great deal of vigor and fire to his performance and was well-received. Also on the program were Haydn's Symphony No. 85 and Hindemith's "Philharmonic Concerto", contrasting material, indeed.

On Jan. 11, Ruth Page brought her Chicago Opera Ballet to the Murat Theatre under the sponsorship of the Community Concert Association. The "Merry Widow" and "Revenge" ballets formed the program, with Marjorie Tallchief, Kenneth Johnson, and Oleg Briansky the outstanding soloists.

The Vienna Octet played here on Jan. 17 at the War Memorial, under Ensemble Music Society sponsorship, and provided an evening of great beauty. Rounding out a full month were four other events: the De Paur Opera Gala, to a large audience in the Purdue Music Hall, Lafayette, Ind., Jan. 12; Rey de la Torre, guitarist, at Herron Art Museum; Gerald Moore, lecturer-pianist, presented by the Indianapolis Matinee Musicale, Jan. 25; and an evening of music on Jan. 25 by Gilbert Reese, first cellist of the Indianapolis Symphony, ably assisted by Dorothy Munger, pianist.

Also heard were Herman Godes, pianist, and the Duo di Roma—Mr. Godes at the War Memorial, Jan. 27, and the Duo at the Murat Theatre, Jan. 31.

—Eleanor Y. Pelham

New Babin Concerto Played in Cleveland

Cleveland.—Artur Rubinstein led the parade of guest artists with the Cleveland Orchestra in January. Appearing in two extra concerts, not on the regular subscription series, he played the Saint-Saëns G minor, the Beethoven "Emperor", and the Schumann and Tchaikovsky concertos to unanimous approval.

Soloists appearing for the first time here were Moura Lympamy (Brahms's B flat Piano Concerto) and Henryk Szeryng (Brahms's Violin Concerto). Again there were unanimous approval and repeated recalls.

Vronsky and Babin, reappearing with the orchestra, gave the world premiere of Victor Babin's Concerto No. 2 for Two Pianos and Orchestra. Receiving a brilliant performance, the piece showed a true feeling for orchestral colors and modern techniques. One critic thought it a noteworthy addition to two-piano literature. Another thought it spotty, being less interesting in the piano passages than in the orchestral writing.

The orchestra did extra duty by playing its second concert for the West Shore Concerts series in Lakewood, Ohio, featuring concertmaster Josef Gingold in the Mendelssohn Concerto.

Arthur Loesser, former Cleveland Press music critic, presented his annual faculty recital at the Cleveland Institute of Music. Playing in his crystal-clear, nimble, and highly musical style, he also punctuated his pieces with witty and informative remarks.

At the Art Museum, new Jewish music by composers of Israel and America was presented under the auspices of the Jewish Community Centers of Cleveland. Maurice Goldman was musical mentor and consultant.

—Frank Hruby

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RECITALS in New York

(Continued from page 37)

Little Singers of Paris

Town Hall, Feb. 3, 2:30.—The Little Singers of Paris, now celebrating their 50th anniversary, gave a delightful concert to a sold-out house.

Watching their director and mentor conduct was as rare a treat as listening to the boys sing, for Father Fernand Maillet is probably the world's most unorthodox conductor, the very antithesis of the kapellmeister type. A big, easy-going, friendly sort of man, Father Maillet plucks daisies from the air, points a menacing forefinger at every boy about to sing a solo, does in fact anything he pleases, yet gets remarkable results. He has a positive genius for picking the right boy with the proper timbre in his voice for each particular solo. The most startling instance of this was the boy who sang the Spanish song "Tengo Que Subir Al Puerto". This boy had a rich, deep, dark contralto voice that resembled Edith Piaf's yet had the "gold" of trumpet tone in it. He sang, too, with an emotional fervor that was spellbinding. Among major works in the program that were particularly well sung were Milhaud's "Cantata of the Two Cities" and Ravel's "Trois Beaux Oiseaux du Paradis". —R. K.

Smetana Quartet

Carnegie Recital Hall, Feb. 3, 5:30 (Debut).—The Smetana Quartet made its first appearance in the United States in the series sponsored by the Concert Society of New York. The four young men have been or-

ganized since 1945, when they began performing together as students in the University at Prague.

At this debut, they played two Quartets and the Quintet in C major, Op. 29, by Beethoven, the last with Paul Doktor as assisting violist. In the opening Schubert String Quartet in E flat major, Op. 125, No. 1, the players were sensitive interpreters. Since this is early Schubert, the melody is the principal interest, and it was lovingly attended to. The Beethoven Quartet in C minor gave the quartet an opportunity to penetrate into a meatier score. The ensemble was excellent (no scores were used for this or the Schubert work) and the style was admirable. With such an able assistant as Mr. Doktor, the Beethoven Quintet was unfolded with gratifying results.

The enthusiastic audience called the players back again and again. With obvious pleasure, the ensemble gave a movement from Dvorak's "American" Quartet. The Smetana Quartet is made up of Jiri Novak and Lubomir Kostecsky, violins; Milan Skampa, viola, and Antonin Kohout, cello.

—W. L.

Zlatko Balokovic . . . Violinist

Town Hall, Feb. 3, 5:30.—Zlatko Balokovic played this recital on the instrument known as the King Joseph Guarneri del Jesu. It is of remarkable physical beauty, and, in the hands of Mr. Balokovic, its sonority at times seemed exceptionally rich and sweet.

The opening work was the Sonata No. 1 in B minor by J. S. Bach. This is one of six sonatas entitled by Bach

"Sonatas for Keyboard (Instrument) and Violin", in which the violin is meant (as Bach's title hints) to play a subordinate role. Such was not the case, however, in the present performance, in which the pianist kept his dynamic level constantly underneath that of the violin. In the Brahms D minor Sonata, which followed, the violinist appeared more at ease, and some of the slow sections, particularly



Zlatko Balokovic

the second movement, were performed with delicate beauty. Of three Paganini-Szymanowski Caprices, Op. 40, Nos. 20, 21, and 24, the second was performed with exquisite grace. The third gave the violinist some difficulty.

Mr. Balokovic was at home in the music which composed the second half of his program, almost all of which was of a decidedly Slavic nature. A "Slavic Sonata" in G minor, Op. 5, by Josip Slavenski, dedicated to Mr. Balokovic, though not deeply moving or formally intricate, nevertheless contained hauntingly beautiful melodies. John Alden Carpenter's "Allegro gioioso" was a high spot of the recital. Playing with brilliance, the violinist displayed a well polished technique. The gifted accompanist, George Zilzer, performed with thorough musicianship. —M. O.

Music in Our Time

Kaufmann Concert Hall, Feb. 3.—A gala audience attended the first of this exciting series of contemporary music concerts, now in its second year. The concert brought Wallingford Riegger's Concerto for Piano and Winds; Roger Sessions' Sonata for Violin; Lennox Berkeley's Sonata for Flute and Piano; and Henry Brant's "The Fourth Season".

The Riegger Concerto, performed by Douglas Nordli and the New Art Wind Quintet, stands up well under repeated hearings. It is at the same time complex and simple. It is the work of a disciplined mind, and yet it is expansive, for this mind chuckles.

Sessions, on the other hand, is all business. There is no humor and, for that matter, no pathos; there is intellectual concentration. His solo sonata, performed by Max Pollikoff, director of Music in Our Time, should be an inspiration to all 12-tone composers who want to write solo sonatas. Sessions describes this piece as a "big" work, and I would add that it is over-long and much too difficult, insensitive to the demands of the violin, yet fascinating in its display of the composer's resourcefulness. It moves inexorably onward for 30 minutes. Measure by measure it is a tremendous demonstration of musical penetration, robot-like in its mechanical behavior, capable of enormous feats, but metallic through and through.

Julius Baker and Juliette Arnold scampered through Berkeley's piece with a polish that could not disguise

the mediocrity of its material.

Brant has improvised his latest diversion for voice, violin, flute, oboe, saxophone, and percussion plus film-painting. With the participants scattered about the hall, each playing his own part, the world of sound took on a new dimension. His music is non-developmental and when once heard is only to be repeated over and over again. This piece works better than most, the voices for once revolve about the same tonal orbit, and the melodic lines are engagingly provocative. The film-painting gave most of us a headache, for the screen was small and the light intensely bright. The composer disavows any relationship between the film and the musical score, proclaiming blandly that he wants to keep our eyes entertained while our ears listen. —E. L.

Nicanor Zabaleta . . . Harpist

Town Hall, Feb. 6.—The distinguished harpist Nicanor Zabaleta featured music written expressly for the harp at his Town Hall recital. Ranging from Cabezon, Palero, C. P. E. Bach, to the moderns Tailleferre and Hovhaness, he revealed the full character of the harp as a solo recital instrument. Its strength lies in the wonder of color that can be coaxed from its glistening strings, from the intricate counterpoint it is capable of tackling, and from the purity of its sound. The Tailleferre Sonata (1951) is a neo-classic trifle, with the most obvious sort of cliché-ridden patterns. The Hovhaness Sonata (1955), heard for the first time in America, has moments of sensitivity in its widely spaced slow movement, but it works with unimaginative material in his quasi-Eastern repetitive technique.

The high point of the recital came in the slow movement of the C. P. E. Bach Sonata. A beautiful aria was spun with delicious refinement over a moving bass. It showed what Mr. Zabaleta is capable of with music out of the top drawer. —E. L.

Kurt Saffir Pianist

Town Hall, Feb. 7 (Debut).—The Viennese-born and American trained pianist-conductor, Kurt Saffir, who has been assistant conductor and coach of the New York City Opera Company since 1953, made his New York debut as a pianist in this recital. Mr. Saffir's program included works by Bach, Mozart, Schubert, Chopin, Brahms, and, as the major item, Beethoven's Sonata in C minor, Op. 111.

Mr. Saffir's chief assets as a pianist were a relaxed command of the keyboard and the ability to draw beautiful sounds from the instrument that ranged from caressing pianissimos to jangle-free thunderous fortissimos. For most of the recital, though, Mr. Saffir's playing was bogged down by an excess of thought and a superfluity of sentiment, notably in the Mozart D minor Fantasia, the Chopin E minor Nocturne, and the Brahms intermezzi from Op. 119. Hewing to the grand line, as he did throughout most of the opening movement of the Beethoven sonata, his playing was often imposing in its granite-like solidity. Imposing, too, was the tremendous sonority he drew from the piano in the Brahms E flat Rhapsody. —R. K.

Yehudi Menuhin . . . Violinist

Carnegie Hall, Feb. 8.—It took Yehudi Menuhin two movements of the Bach Sonata in C major to warm up, and then he unleashed a torrent of eloquent violin playing. The unusual recital consisted of three un-

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accompanied Bach masterpieces: the Partitas in E major and D minor and the Sonata in C. His tone was rich and glowing; his technique breath-taking; his attitude severely intense; his conception the broad line.

The performances were rhythmically dynamic, whether it was the studied Loure from the E major Partita, with its subtly implied pulse, or in the energetic Allegro assai of the C major Sonata. They were not always rhythmically accurate. There were sudden accelerandos and moments of amazing repose in the fugal movement. Such was the mastery, though, that one dismissed these idiosyncrasies and reveled in the artistry. A full house responded enthusiastically to what was certainly Mr. Menuhin's most satisfying appearance in New York in a long time. —E. L.

James Stathis Baritone

Carnegie Recital Hall, Feb. 8.—James Stathis presented a varied program. The first half began with arias by Buonocini, Sarti, Legrenzi, and Handel. Schubert's "Ungeduld", "Die Mainacht" of Brahms, "Non più andrai" from "The Marriage of Figaro", "L'heure exquise" by Hahn, "Tambourin" (a folk song), and "Promesse de mon avenir" from Massenet's "Le Roi de Lahore" followed.

The baritone seemed much more at ease during the second half of his recital, which began with "Rachem", by Mana-Zuca; "Aetos", by Markianos; and "Exomologisis", by Samaras. On the light side were the four pieces which ended the program: "Tommy Lad", by Margeson, the first performance of "I Looked at a Tulip", by Mr. Stathis' accompanist, Edwin McArthur, a sea chanty called "Blow, ye winds", and the popular ballad "You'll Never Walk Alone".

Mr. Stathis possessed a voice which seems to have good potentialities that unfortunately were blocked by technical difficulties, most of which were caused by lack of breath support. His diction in foreign languages and concept of musical styles also needed improvement. —M. O.

Jan Tomasow Violinist

Carnegie Recital Hall, Feb. 9, 5:30.—Since 1952, Mr. Tomasow has been concertmaster of the Little Orchestra Society. In his first New York recital, he proved himself an artist of merit—a master of technique and a thorough musician.

Mr. Tomasow began his recital with a Sonata in D major, by Jean Marie Leclair which contains a Tambourin—often played separately—a dance of rare and delicate charm, which Mr. Tomasow played to perfection. Next on the program was the

Prokofieff Second Sonata. Mr. Tomasow handled the pyrotechnics of this work, particularly those of the second movement, with skill and he played with stylistic comprehension.

A "Rhapsodic Interlude", by Erno Balogh, was given a fine first performance by Mr. Tomasow. The composer was present to share the applause. Mr. Tomasow appeared most at home in the Debussy Sonata. There was a depth of feeling here which seemed a bit lacking in the first half of the program.

Of the four works which ended the program, the "Aires Criollos", arranged for violin by Mr. Tomasow from the original piano piece by the Argentine composer Aguirre, contained a long passage in harmonics which was performed with glossy perfection and carefree grace. The Wieniawski Polonaise Brillante was also performed with confident virtuosity. —M. O.

Obernkirchen Children's Choir

Town Hall, Feb. 9.—Opening its third annual tour of the United States with this and another Town Hall concert, the Obernkirchen Children's Choir under Edith Moeller's direction again captivated its listeners. The program was designed primarily for popular appeal, but it also included Schubert's "Die Nacht", Brahms's "In stiller nacht", Schumann's "Die Rose stand im Tau", Bartok's tricky little "Necklied", and Lasso's "Echo Song" and "Landsknechtsständchen". Interspersed among these were folksongs sung in English, German, Russian, and, I presume, Bulgarian.

The final half of the program consisted of a musical fantasy based on the Grimm fairy-tale "Snow White and the Seven Dwarfs" by Friedrich Wilhelm Moeller. Musically, this was about as "corny" as the familiar Disney version. The children's delight in singing it, however, was infectious. The score contains a coloratura duet which two 12- or 13-year-old girls with exceptionally fine voices sang like dyed-in-the-wool prima donnas. Although the singing of the choir was sometimes lacking in variety of vocal color, it was always beautifully shaded and expressive. The children were fascinating to watch, especially the younger ones in the front row, with their eyes glued on Miss Moeller and their faces mirroring their own evident joy in singing. —R. K.

Owen Berger Pianist

Carnegie Recital Hall, Feb. 10, 3:00.—Owen Berger began his recital with Bela Bartok's delightful "Out of Doors Suite". Fiercely modal with



Some of the older boys in the Obernkirchen Children's Choir—and one of the youngest. The ensemble gave two concerts in Town Hall last month

strongly accented, angular rhythms, this is a jolting set of pieces to put before an audience at the very beginning of a program.

It was followed by the Beethoven Sonata in F minor, Op. 57 ("Appassionata"). Mr. Berger took the second movement, Andante con moto, much too rapidly, thus destroying the contemplative quality of the theme and eliminating the possibility of an emotional or architectural comprehension of the following variations. The Beethoven Sonata, Op. 110, and the Ravel Sonatine were also programmed.

Mr. Berger's stock in trade seemed to be a thunderous left hand. His technique was labored and uneven. —M. O.

Chamber Music Circle

Carnegie Recital Hall, Feb. 10, 5:30.—Like the more enterprising "off-Broadway" theatrical groups, the Chamber Music Circle offers its patrons worthwhile musical programs that should make even jaded concertgoers prick up their ears with interest: C. P. E. Bach's Quartet No. 3 for flute, viola, cello and piano, a masterpiece of its kind; a fine motet, "Jubilant Omnes", for alto voice and instruments by the little known 17th-century Italian composer Giovanni Battista Riccio; Brahms's seldom heard but lovely songs, "Gestillte Sehnsucht" and "Geistliches Wiegenlied", for alto with viola obbligato; and last but not least, Dohnanyi's Serenade, Op. 10, for violin, viola, and cello.

As guest soloist, Florence Kopleff sang with warmth and understanding as well as beauty of voice. She was ably assisted by Henry Nigrine, violinist, and Harriet Wingreen, pianist, in the Brahms songs, and by Sonya Monosoff, violinist; Anabel Hulme, flutist;

Alexander Kouguell, cellist; and Robert Conant, harpsichordist, in the motet. Miss Hulme, Mr. Nigrine, Mr. Kouguell, and Miss Wingreen opened the program with an excellent performance of the Bach work. Miss Hulme negotiated the difficult flute part in the final Presto with brilliant virtuosity, and her playing throughout was notable for its sensuous beauty of tone. Helen Kwalwasser, violinist; Mr. Nigrine; and Lorin Berenson, cellist, brought the concert to a close with a well-integrated, beautifully balanced and polished performance of the Dohnanyi Serenade. —R. K.

Renata Tebaldi Soprano

Carnegie Hall, Feb. 10.—Singers, when they are as radiant of heart and magnificent of voice as Renata Tebaldi, have the most potent spell of all over audiences, and it was not surprising that the thousands who packed the hall and the stage at this recital gave this beloved artist a long ovation before she had uttered a sound. Miss Tebaldi, beautifully gowned in white and positively throwing off sparks, rewarded us with an evening of some of the most exciting vocalism imaginable. The sheer volume and intensity of her voice are almost overpowering in themselves, but quite as extraordinary is her ability to spin out tones and to color and shape phrases in dramatic context.

Arias by Handel, Galuppi, and Scarlatti revealed the fine taste as well as the virtuosity of the artist. If she sang Mozart's "Ridente la calma" too operatically, she was again in the vein in an enchanting performance of "Un moto di gioia". Utterly delightful was Rossini's cycle "La Regata Veneziana", in which Miss Tebaldi gave us

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RECITALS in New York

(Continued from page 41)

a true portrait of the girl Anzoleta and her feelings. One envied her happy and triumphant Momolo, so captivating was the character.

A dream of limpid, floating tone and far-flung line were her performances of Bellini's "Vaga luna che inargenti" and Davico's "O luna che fa' lume", which she had to repeat. Among the encores were several arias, none of them more gorgeously sung than "Io son l'umile ancella" from Cilea's "Adriana Lecouvreur". Martin Rich was the expert accompanist. —R. S.

Music in Our Time

Kaufmann Concert Hall, Feb. 10. —An exciting work by Luigi Dallapiccola dominated this second concert. The Two Studies for Violin and Piano performed by Max Pollikoff and Mr. Dallapiccola were written in 1946 and relate to the colors white and red. The first study (white) is a long muted song that weaves a crystalline spell. The second study (red) is a full-bodied fugue that generates tremendous power. Composed two years before Dallapiccola adopted a more rigid 12-tone technique, the work uses a linear 12-tone construction while harmonically it has definite tonal pulls. It is a creation of great inspiration.

Leon Kirchner's Sonata Concertante for Violin and Piano, first introduced here four years ago by Tossy Spivakovsky, still remains a hard nut to crack. As performed by Mr. Pollikoff and Douglas Nordli it has decided tensile strength and determination. Kirchner leans heavily on the three B's: Bartok, Bloch and Busoni, and though this mixture could evolve into a fascinating idiom, in this work at least it has not.

Carl Ruggles left his retreat at the Chelsea Hotel long enough to hear Julian DeGray evoke the subtleties of his "Evocations"—four chants for piano. A little too long, it nevertheless contained much that was beautiful.

A difficult Brass Quintet by Frank Wigglesworth, played by the New York Brass Quintet, had its engaging moments, and it showed that the composer is finally striking out for a unique style. William Mayer's Essay for Brass and Winds, conducted by Sam Baron, had its sections of lyric whimsy, but its totality was nebulous. —E. L.

John Modenos . . . Baritone

Town Hall, Feb. 10 (Debut).—Winner of the ninth annual Theatre Wing Concert Award, John Modenos gave an outstanding debut recital. Born in Cyprus, he came to this country in 1948, and has been engaged by the New York City Opera. Even in the opening group of Handel and Boyce arias, when he had not yet completely hit his stride, Mr. Modenos used his pleasing voice skillfully. That he is a musician of much sensitivity was obvious in an enchanting interpretation of Schubert's "Wohin", and also in the same composer's "Die Stadt" and "Die Nebensonnen", and three Brahms lieder. He sang "Nemico della patria" from Giordano's "Andrea Chenier" with impressive lyric power, although when his voice rose in volume to forte in his upper compass, a rather harsh timbre resulted.

Intense interpretations of three Fauré songs followed, though identi-

fication with style and mood was not as complete as in the Schubert and Brahms group. "Four Love Songs" by Irving Mopper received its premiere. Entitled "To Dianeme", "Jenny Kiss'd Me", "Elegy", and "To My Lady" and written in an easily accessible idiom, they were subtle and interesting. A group of Greek folk songs was especially stimulating, being as spirited as Mr. Modenos' performances. And one must mention a superbly sung encore, the "Largo al factotum" from "The Barber of Seville". Otto Herz was the accompanist. —D. B.



Bruno of Hollywood

John Modenos

Robert McFerrin . . . Baritone

Town Hall, Feb. 12.—Robert McFerrin's recital was a distinguished affair, marked by impeccably schooled singing, a restrained—almost classic—kind of emotional communication, and an intelligent, musicianly awareness of the many compositional styles represented in the program.

The Metropolitan Opera baritone opened his program with Bach's "Bist du bei mir" and "Willst du dein Herz mir schenken", Purcell's "I'll Sail Upon the Dog Star", and Stradella's "Col mio sangue comprei", from "Il Floridoro". In all cases Mr. McFerrin handled the long, legato line with warm dignity, the floriture with charm and flexibility.

Wolfram's aria "Blick ich umher", from Wagner's "Tannhäuser", was sung with a lovely tone and an appropriately placid mood. Four Schubert songs—"Memnon", "Das Lied im grünen", "An die Musik", and "An Schwager Kronos"—all reflected in Mr. McFerrin's singing the sentiments of the texts, but with a welcome subtlety and understatement. His treatment of a French group—Duparc's "Phylidèle", Chausson's "Sérénade Italienne" and "Le Colibri", and Fauré's "Fleur jetée"—was more impassioned, as it should have been, without overstepping the bounds of good style.

William T. Ames's "Judgment", a stark, atmospheric song, which opened an English group, was beautifully delineated, and Mr. McFerrin projected with equal felicity the humor, poetry, and drama of the remaining songs—Griffes' "Waikiki", John Duke's "Richard Corey", Armstrong Gibbs' "The Tiger Lily", and Bainbridge Crist's "Knock on the Door".

A final group of Negro spirituals, arranged by Hall Johnson, ended with a superb interpretation of "Ain't Got Time To Die", which brought cheers from the audience. Sung with wonderfully apt vocal inflections and color, it was a fitting climax to the evening. Norman Johnson was the singer's expert colleague at the piano. —R. A. E.

Robert Conant, Harpsichordist

Carnegie Recital Hall, Feb. 12.—There was nothing of the antiquarian in Mr. Conant's approach to the instrument or the music he played in this recital. The John Challis Harpsichord he had at his disposal was a magnificent specimen and Mr. Conant handled it like one to the manner born. He had a flair for colorful and appropriate registration, and his playing of ornaments was governed by taste, skill and knowledge. Sometimes, as in the fast scales of the Pachelbel Chaconne, his ebullient spirit got the better of his fingers, but by and large Mr. Conant proved to be an exciting harpsichordist. His program, covering leading schools of harpsichord writing, opened with Thomas Tomkins' "A Sad Pavan for these Distracted Times" from the Elizabethan virginal school and included the first New York performance of David Kraehenbuehl's Toccata per Cembalo (1955).

Mr. Conant showed an affinity for the works of Couperin and Scarlatti. Of the former, he played with style and understanding "Les Vieux Seigneurs", "Les jeunes Seigneurs", and "L'Amphibie"; and of the latter, six brilliantly virtuosic Sonatas, two each in F minor, D major, and E flat major (Kirkpatrick 238-9, 490-1, 507-8), stunningly set forth.

Kraehenbuehl's Toccata, with its be-bop rhythm, dry dissonances, and Art Tatumish tricks for the right hand, gave Mr. Conant a chance to get keyboard happy. He stayed that way in the Bach Toccata in D, which did not help matters in the early part of the work, but the fugue, dashed off like a whirlwind, was delightful. —R. K.

Concordia College Choir

Carnegie Hall, Feb. 13.—The 65-voice Concordia College Choir, from Moorhead, Minn., sang a benefit performance to a large and appreciative audience in Carnegie Hall.

Paul J. Christiansen, director, chose an eclectic program to demonstrate the ensemble's fine training. There were seldom-heard pieces by Bach and Brahms, Normand Lockwood's stark and striking "Inscriptions from the Catacombs", and "An Apostrophe to the Heavenly Hosts" by the contemporary Canadian composer Healey Willan. Rounding out the interesting evening were Benjamin Britten's "A Ceremony of Carols", William Schuman's "Prelude for Voices", and short selections by Grieg, Nicolai, and Mr. Christiansen.

The phrasing of this choir was one of its numerous assets. Entrances were always well executed and the tone was beautifully produced. The Concordia choir standards are very high. Proceeds from the performance went to the Eger Lutheran Home on Staten Island. —W. L.



J. Abresch

Robert McFerrin

MUSICAL AMERICA

Contemporary Series

Third Street Music School Settlement, Feb. 13.—This second of four concerts presented an evening of exciting and challenging listening which included a first New York hearing of "The Seasons", a song cycle on poems of Emily Dickinson by David Epstein, and the premiere of a Suite for two clarinets by Keith Robinson.

Alban Berg's Sonata for piano, Op. 1, which opened the evening, was given a detailed and concise, yet richly sensitive interpretation, by Lalan Parrott. Especially fine were her restraint, subtle shadings, and sense of dynamic flow, avoiding what could be clichés in the post-Wagnerian romanticisms of the work.

Wallingford Riegger's Duos for three woodwinds, Op. 35, were interestingly played by Victor Vraz, flute; Josef Marx, oboe; and Allan Jacobs, clarinet. Using a preconceived series of notes in his characteristic style, Riegger's usual bubbling humor—always present in his works—was here much in evidence.

David Epstein's "The Seasons" was beautifully sung by Janice Harsanyi, soprano, with Lalan Parrott at the piano. Epstein's use of the voice was obviously dictated by the rhythm and flow of the words themselves, achieving a unity of organic growth within the line. The music, although stemming from tonal centers, many times pushed to the outer realms of tonalities because of chromatic compulsions, with almost atonal suggestions. Each song was imaginative, varied, and complete in itself. Texturally, a more economical use of material would have resulted in more transparency. The impulse was surely lyric and dramatic.

Keith Robinson's Suite for two clarinets, subdivided into a canon, song, scherzo, dance, and sonatina, presented the same tonal chromaticisms bordering on atonality—with totally different results. Robinson tended towards a rigid etching of motivic expansions, used canonically throughout. In spite of imaginative use of material, the work was overlong in its sameness. Harold Seletsky and Irving Neidlich gave it a clear performance.

The closing work of the evening was a Sonatina for piano by Elias Tanenbaum, played by Maxim Schur with the vigor and technical equipment the piece demanded. Bombastic note clusters, flashing octaves, Lisztian bravura, Bartokian rhythmic drives all displayed the pianist's abilities. In spite of the flash-dash, one was left with the simple question, "why?"

—R. P. S.

CCNY Music Faculty

Carnegie Recital Hall, Feb. 14.—Various members of the faculty of the City College of New York music department presented a program consisting of the Mozart Divertimento No. 11, in D major, K. 251; Seven Trios for String Quartet, by Mark Brunswick; the Schönberg Phantasy for Violin and Piano, Op. 47; and the Dvorak Piano Quartet in E-flat major, Op. 87.

The Mozart was performed by the Faculty String Quartet (Felix Galimir and Michael Tolemeo, violins; Jack Shapiro, viola; and Otto Deri, cello) with Bernard Shapiro, oboe; David Sprang and Robert Spector, horns; and Julius Levine, double bass. The work received a sprightly performance in spite of some ensemble difficulties.

The same ensemble problems of intonation, balance, and phrasing were also to be noticed in the Dvorak

Piano Quartet, played by members of the Faculty String Quartet with Fritz Jahoda, piano. However, the performance was again lively and there were many delightful moments, particularly in the third movement.

The Schönberg Phantasy for Violin and Piano was performed with conviction and feeling by Felix Galimir, violin, and Fritz Jahoda, piano.

Perhaps the most interesting experience of the evening was the Faculty Quartet's premiere of the Seven Trios by Mark Brunswick. A member of the CCNY music department faculty for 11 years, Mr. Brunswick counts among his teachers Ruben Goldmark, Nadia Boulanger, and Ernest Bloch. The trios are written as a group, the first six (each lasting a minute or less) being repeated in order before the final trio, based on the chorale melody, "Das alte Jahr vergangen ist". On first hearing, these generally subdued, but internally restless pieces seemed to be constructed from fragments of material. Strongly dissonant and moody to the point of sullenness, they have a brooding fascination which haunts the memory and provokes a desire to hear them again.

—M. O.

Artur Rubinstein . . . Pianist

Carnegie Hall, Feb. 15.—Those of us who have had the good fortune to watch the mellowing of Artur Rubinstein's artistry through the past quarter century are in the best position to realize what a consummate feat this recital was. Ever since his boyhood, Mr. Rubinstein has had technique and temperament to burn; and he has always been known as a brilliant musician and intellect. But in these past decades the fire of his playing has taken on richer tones. He has never stopped thinking and reflecting about music, and he plays more searchingly, more introspectively, today, while retaining the superb command and sweep of his earlier years.

He began this all-Chopin program with the Scherzo in B minor. The lovely melody of the middle section was beautifully phrased and colored. Profoundly poetic and impassioned were the four Preludes that followed, and a slight memory slip in one of them was deftly handled by this master artist. The lighter Chopin has a special charm for us when we encounter it in so elegant a form as Mr. Rubinstein's playing of the G flat major Impromptu. After this, the storm and stress of the B flat minor Sonata were doubly impressive.

The G minor Ballade was miraculously restored to freshness in Mr. Rubinstein's hands, and the two Mazurkas that followed were perhaps the most magical achievement of the evening. The F minor Fantaisie (always one of this artist's freest and most inspired interpretations) led to the D flat major Nocturne and the B flat minor Scherzo. Needless to say, encores were numerous, including Debussy and Albéniz, for a change of climate.

—R. S.

Carnegie Hall, Feb. 16.—Few pianists ever understand so completely the majesty of Chopin's music as does Artur Rubinstein. This second of two all-Chopin recitals in New York found the pianist in superb form, and his playing was so filled with poetry and brilliance, yet seemingly so effortless, that the recital seemed to last only a few minutes rather than two hours.

The program listed the Polonaises, Op. 44 and Op. 53, four Etudes, the B minor Sonata, the Barcarolle, and the A flat Ballade as well as some shorter works. There were many high

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RECITALS in New York

(Continued from page 43)
points, including a miraculous interpretation of the A flat Ballade that made it seem like one phrase, but Mr. Rubinstein's performances of these works have been praised so often that



Artur Rubinstein Rothschild

additional comments would seem superfluous. The audience applauded long and wildly, and the pianist offered encores by Chopin, Liszt, and Falla.

—F. M., Jr.

Andres Segovia . . . Guitarist

Town Hall, Feb. 16. — Andres Segovia returned for the first of two recitals with a program that spanned four centuries. Opening with Narvaez' "Song of the Emperor and differences on a popular Spanish Tune", Mr. Segovia played works by Dowland, the two Scarlattis and Bach in his first group; Schubert, Mendelssohn, Paganini and Grieg, in the second; and Albéniz, Granados, Esplá, Castelnuovo-Tedesco, and Villa-Lobos, in the final portion. Insignificant as much of this music may be, when transformed through the magic of Mr. Segovia's art, the least of it was more spellbinding than anything Merlin ever dreamed up.

For many years Segovia has been the undisputed master of his instrument, and no one has come along to conjure up more ethereal sound than he. Yet it was not the sounds

that mattered but the evocation and communication of moods and images that tantalized the mind, touched the heart, and drove the cares that infested the day completely away. Perhaps the most hauntingly lovely as well as the most exquisitely played of the evening's offerings was an unfamiliar little Gavotte by Alessandro Scarlatti. To hear Mr. Segovia play that alone was worth the price of admission.

—R. K.

Inga Laure Soprano

Carnegie Recital Hall, Feb. 17, 5:30 (Debut). — For her first New York appearance, Miss Laure undertook a taxing list of songs by Brahms, Strauss, Debussy and Sibelius. She began with the Mozart concert aria, "A questo seno, deh vieni!" (K.374) and ended with three songs by Elinor Janson in their first local hearings.

Miss Laure, a naturalized American of Finnish birth, has studied at the Sibelius Academy of Music in her native Helsinki and in Salzburg's Mozarteum. For seven years she was well known as a leading singer of light opera roles. Since she also appeared in Wagnerian roles it came as no surprise that she had a voice of some range and volume. She was able to soar in the Strauss "Zueignung" and she was enjoyable in the Swedish songs and a group of Finnish songs by Kilpinen. But her top notes were often shrill and the tone and texture of Debussy were foreign to her. The lack of variety in her interpretations was a major handicap for Miss Laure, whose good training was evident. James Fleetwood was at the piano.

—W. L.

Gregory Bemko Cellist

Town Hall, Feb. 17, 5:30 (Debut). — Gregory Bemko, born in New York, has studied cello with a host of well-known teachers, including Pablo Casals. After three years with the Denver Symphony he made an extensive tour of Europe last year. In his New York recital debut he proved himself a competent and energetic artist.

The Bach Third Cello Suite, in C

major, was played elegantly, though it was perhaps a bit overphrased. The first New York performance of the Second Cello Concerto by the contemporary Dutch composer Henk Badings (in a reduction for cello and piano), revealed a wandering piece of rather loosely knit structure. Mr. Bemko's performance of the second (slow) movement was particularly gratifying and brought premature applause from the audience. His performance of the simply and honestly Romantic Sonata in F sharp minor by Jean Huré was rewardingly sensitive.

Highlight of the last group of four short works was the enchanting Sicilienne, originally scored for violin and piano, by Marie Therese von Paradis (1759-1824). Mr. Bemko's performance of this gracefully lyric work was tastefully straightforward. One heard here the fullness of tone one expects from a cello and there was an absence of the mechanical noises which had disturbed occasionally elsewhere on the program.

—M. O.

Music in Our Time

Kaufmann Concert Hall, Feb. 17. — An odd assortment of compositions was assembled for this third contemporary music concert. Vladimir Ussachevsky's "Metamorphosis for Tape Recorder" is a further development along the electronic path. Organizing his materials more cogently, using fewer sounds audibly related to musical instruments and more the unlimited world of matter, Ussachevsky is developing a personal expressive style that in the realm of musique concrète can be classified as conservative, non-destructive, and intellectually searching.

An idiomatic Duo for Violin and Viola by Robert Starer, performed by Max Pollikoff and Walter Trampler, is a most welcome addition to the literature. It runs a wide gamut of expressivity in its four well-proportioned movements. Especially appealing was the Lamento with its Prokofiev-like changes of the melodic contour, where a sudden shifting of a whole tone upsets the chromatic apple cart.

Four Songs by Anthony Strilko revealed a gentle personality. They were very well sung by Jean Heafner, soprano, with a sumptuous voice. Mr. Strilko is a bit too careful, too reticent, yet within the studious atmosphere that prevailed a talent could be observed.

A different kind of talent exploded with the performance of David Johnson's String Quartet. A composer with a vivid imagination, but undisciplined, he is at a crucial point in his development. He has ideas and he knows how to put them down, but he puts them all down, without sifting out the good ones. He knows how to write a section but not how to correlate it to the next, so that many moments of the quartet come off very well but the piece as a whole does not.

—E. L.

Albert Fuller . Harpsichordist

Carnegie Recital Hall, Feb. 18. (Debut). — Albert Fuller's first solo appearance in New York was an exceptional debut. He is a young man full of enthusiasm for the harpsichord, and he is far from inexperienced. He studied with Ralph Kirkpatrick for three years, then went to France and Italy to look further into the history and literature of his instrument. He discovered the music of one of Couperin's contemporaries, Gaspard Le Roux, and recorded his complete keyboard works. In his local recital, Mr. Fuller gave seven Le Roux pieces to demonstrate this seldom-played composer's inventiveness and style.

The rather formidable program also included the Bach Partita in C minor, an elaborate Couperin suite, "The French Frivolities or The Masquerades", six Scarlatti sonatas from the Kirkpatrick catalogue, and a dazzling virtuoso piece by Couperin, "Musette de Chôisi, Musette de Tavernier".

Mr. Fuller's performance in the Scarlatti sonatas, especially the two in D major and D minor, K.119 and K.120, with an almost unending series of rapid crossed-hand passages, showed what a brilliant technician he is. In the slow, somber passages of the Bach partita, his playing was becomingly reflective. The large audience cheered Mr. Fuller until the curtain was closed and the house lights turned on—a rare and deserved tribute to a splendid newcomer in a highly-specialized field.

—W. L.



Gina Bachauer

Gina Bachauer . . . Pianist

Carnegie Hall, Feb. 20. — A recital by Gina Bachauer never disappoints, for she is the possessor of a rare musical intelligence as well as a superior virtuoso technique. Though the artist was not always in her most communicative mood in this recital, her performances were examples of outstanding pianism.

With the opening pages of Bach's Chromatic Fantasy and Fugue, which began her program, it seemed obvious that Miss Bachauer chose to stress the work's bravura aspects. (The version, I believe, was the Buelow edition.) The tempos used throughout the masterpiece were too rapid for this listener's taste, but the performance was one of electrifying brilliance, which was never out of character with Miss Bachauer's conception of the work.

Her performance of Haydn's Sonata in E minor, No. 34, was a delight, for this was not small-scaled Haydn, but Haydn phrased with large lines. As in the following Chopin Sonata in B minor, the pianist always kept the music surging and never lost the rhythmic impulse.

After the intermission, 24 Preludes of Scriabin were heard. This music is more or less neglected today and perhaps rightly so, for no matter their many individual beauties, there is a sameness of quality about them that makes listening to a whole series difficult. But Miss Bachauer performed them with great skill and poetry and with a kaleidoscope of colors, highly suitable to the music. Taneiev's Prelude and Fugue in G sharp minor, the concluding work in the recital, is filled with merciless difficulties. These evidently posed no problems for the pianist, for she played the piece with fabulous virtuosity.

—F. M., Jr.

Merces de Silva-Telles . Pianist

Town Hall, Feb. 21. — Mercês de Silva-Telles, Brazilian pianist, is a dancer and a student of philosophy as well as a musician. As a pianist,

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she has a flair for her art and a dramatic awareness of the music which she plays. Her technique in light passagework is crisp and often dazzling. This was particularly well demonstrated in the music of Chopin (the Scherzo, Op. 54, two Mazurkas, Polonaise Fantaisie) and Liszt ("Mephisto Waltz"), which made up the second half of her program.

With music such as the Beethoven Sonata "Appassionata", with which Miss de Silva-Telles had the fortitude to begin her program, and the Schubert Fantasy ("The Wanderer"), she was less adept. Though exhibiting a remarkably ringing tone, her power did not seem to flow evenly through the flashing arpeggios and intricate passagework of these two works. Moreover, her numerous rubatos seemed to be superimposed on the music rather than springing from the underlying structure. The Mozart Variations on "Ah! vous dirai-je maman", in which Miss de Silva-Telles was at ease, would have allowed the pianist to warm up to the exacting technical difficulties of Beethoven and Schubert, if it had appeared first on the program. —M. O.

Piero Pierotic Baritone

Carnegie Recital Hall, Feb. 21. —The Yugoslav baritone, Piero Pierotic, sang a multi-language program to an interested audience. There were songs by Gluck and Handel, lieder by Wolf and Richard Strauss, the "Vision Fugitive" from Massenet's "Hérodiade", and compositions by Samuel Barber, Randall Thompson, Hageman and others. All in all, it was an arduous undertaking, one which, unfortunately, Mr. Pierotic did not have the voice to support. At the top it sounded quite strained. Assisting him at the piano was Edward Schick. —W. L.

Vienna Octet

Carnegie Recital Hall, Feb. 24. —The Vienna Octet, now on its first visit to the United States, is not a new organization. Its members, all players in the Vienna Philharmonic, have been working together since 1947. In its performances of Beethoven's Septet in E flat, Op. 20, and Schubert's Octet in F, Op. 166, it proved to be one of the best disciplined and dedicated chamber-music groups to visit these shores in recent seasons.

A striking feature of the ensemble's playing was the beauty, variety and blending of its tonal components. The smooth mellowness of the winds added a rich dark background to the bright, but warm, purity of the strings. But what was of more importance was the rapport, the depth of understanding, and the intensity of the performance as a whole. It was a revelation to hear these two works played by the Vienna Octet whose members are thoroughly versed in the Viennese tradition. The members of the Octet are: Willy Boskowsky, first violin; Philipp Matheis, second violin; Guenther Breitenbach, viola; Nikolaus Huebner, cello; Johann Krump, double bass; Alfred Boskowsky, clarinet; Rudolf Hanzl, bassoon; and Joseph Veleba, French horn. Especially noteworthy was the playing of the two Boskowskys and Mr. Veleba, who bore the brunt of the solo work. —R. K.

Phyllis Curtin Soprano

Town Hall, Feb. 24. —A fascinating program superbly interpreted and flawlessly sung made Phyllis Curtin's recital one of the banner events of the season. Of particular interest was the first performance of the concert

aria, "The Dream", by Carlisle Floyd, a setting of a passage from "Wuthering Heights". Miss Curtin was influential in bringing this gifted young composer to the attention of the New York City Opera, which performed his opera "Susannah" last fall with marked artistic success, with Miss Curtin in the title role.

The Bronte text lent itself very well to Floyd's purposes and he has set it with a vivid sense of dramatic effect. The startling high phrases, the abrupt clashes of dissonance, the verbal rhythm and emotional surge of the music all reveal a practiced hand. In style, the piece is neo-romantic, with a spicing of modernism in its harmonic treatment, but if its materials are unimpressive, their treatment is expert and imaginative. Only a virtuosic singer could do justice to this work, and Miss Curtin gave a thrilling performance of it.

Nothing was more impressive than her poignant interpretation of the solo cantata, "Lucrezia", by Handel. Fiendish as its technical difficulties are, Miss Curtin never let her listeners become conscious of them, so perfect, so eloquent, so winged was her singing. She made the eight "Epitaphs" by Theodore Chanler deeply touching, which was a major achievement, for the music is extremely tenuous. Here, as throughout the recital, the masterly piano playing of Brooks Smith was a major artistic factor in the beauty of the performances.

It was delightful to hear Debussy and Fauré settings of Verlaine's "C'est l'extase", "Green", "En sourdine", "Clair de lune", "Il pleure dans mon coeur", and "Mandoline" sung in pairs. Miss Curtin succeeded in differentiating clearly between the styles and personalities of the two masters, both of whom benefited rather than suffered by the comparison. Debussy is closer to Verlaine and to the poetry and its subtle moods; Fauré is more classic in his sense of vocal line and clarity of organization. After a haunting performance of Rachmaninoff's Vocalise, Miss Curtin sang several encores, among them songs by Fernandez and Ginastera. —R. S.

Music in Our Time

Kaufmann Concert Hall, Feb. 24, 5:30. —The fourth in Max Pollikoff's series presented first performances of Leo Kraft's Violin Sonata and Ernest Jones's Sonata a Tre. Ezra Laderman's Piece for Flute and Dancer and Schoenberg's "Ode to Napoleon Buonaparte" completed the program. Mr. Kraft's Violin Sonata is in a lyrical vein. In the first, sometimes very lovely, movement, rhythmically alive and relatively static sections are interestingly juxtaposed. The slow movement is notable for an affecting gracefulness and simplicity of expression, and a poignant close. The work was expertly performed by Mr. Pollikoff, violin, and Douglas Nordli, piano.

Jones's Trio Sonata was characterized by romantic warmth and melody, but plodding tempos. There were some pleasing, if strained, sonorities in the Adagio. The Finale sometimes seemed obscure.

Except for the flute's eloquent final phrases, Laderman's composition was less lyrical than it could have been. One was intrigued by the combination of flute and dancer but one longed for more melodiousness. Jean Erdman danced with skill and confidence, with Samuel Baron as the flutist.

Some of Schoenberg's most effective scores are of a melodramatic nature—as for example the often astringent, but highly charged and extreme-

ly subtle setting of Byron's "Ode" for spring quartet, piano and reciter.

Fine performances were turned in by Mr. Jones who conducted; Mr. Pollikoff and Isadore Cohen; violins; Ralph Hirsch, viola; Charles McCracken, cello; and Mr. Nordli, piano. Lee Cass was the reciter. —D. B.

May Festival Plays To Be Given

Wiesbaden, Germany.—The traditional May Festival Plays will again be given here this spring from May

5 to 31. Paul Hindemith will conduct his opera, "Mathis der Maler", on opening night. German groups to be heard are the Hamburg Playhouse, in "Faust", Part I, the Berlin Comic Opera in Janacek's "The Clever Little Fox", the Wiesbaden Municipal Symphony, and the Berlin Schlosspark Theatre. Guest performances will include "Boris Godunoff" and "Don Quixote", with the Belgrade State Opera; "Lucia di Lammermoor" and "Rigoletto", by the Teatro San Carlo of Naples; and the Spanish Ballet of Barcelona.



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Miami Opera Season Ends With Pasquale and Faust

Miami.—The season of the Opera Guild of Greater Miami came to a close on Feb. 18, 20 and 23 with Donizetti's "Don Pasquale". Elaine Malbin, as Norina, made her debut in this role. Acting with assurance, and singing with a refreshingly beautiful voice, Miss Malbin captivated Dade County and Miami Beach audiences.

Fernando Corena portrayed the title role with his accustomed dramatic expertness and subtle singing. Sharing equal honors were Frank Guarrrera and Cesare Valletti. The local singer in the cast was William Ledoux, as the Notary.

Gounod's "Faust", presented prior to "Don Pasquale", saw Cesare Siepi cast as Mephistopheles; Giuseppe Campora, as Faust; Nadine Conner, as Marguerite; Cornell MacNeil, as Valentin. Other roles were sung by University of Miami vocal students: Robert Medaris, Johanna Meier, and a young Cuban contralto, Martha Pineda.

Mr. MacNeil sang the role of Valentin in a convincing and musical manner. Miss Conner, as Marguerite, charmed in appearance as well as vocally. Mr. Siepi's devil was a fine characterization, and his voice was as awe-inspiring as his acting. Mr.

Campora's Faust was compelling, his tenor luxuriant. The Opera Guild chorus and the Miami Ballet were notable participants in this production.

Much of the success of both operas was due to the guild's conductor, Emerson Buckley, who has acted in that capacity the past six years, and to Anthony Stivanello, stage director for many seasons.

The operas announced for next season include Verdi's "Aida", and Puccini's "Tosca".

Appearing under the Milenoff Concert management, the Ballets Basques de Biarritz was seen in two performances recently at the Dade County Auditorium. In the same auditorium Arthur Fiedler and the Boston Pops Tour Orchestra, with Ruth Slenczynska, pianist, played to a capacity house. The young artist was heard in a rewarding interpretation of Saint-Saëns' Concerto No. 2.

With Raya Garbousova, cellist, as soloist, John Bitter and the University of Miami Symphony provided music both appealing and well performed at the Dade and Miami Beach Auditoriums. For her third appearance here, the cellist played the Dvorak Concerto with beautiful tone and distinguished musicianship. The accompaniment was at all times considerate of the soloist. Samuel Barber's "Essay" was performed with good ensemble by the orchestra. Then followed one of the best performances of the series thus far, an exciting and painstaking interpretation of Tchaikovsky's "Pathétique" Symphony.

The Friends of Chamber Music presented the Vienna Octet as its fourth attraction in the current chamber-music series at the White Temple auditorium, Feb. 13.

The subscribers to the Civic Music Association were privileged to hear the concert by the Pittsburgh Symphony, William Steinberg, conductor, at the Dade County Auditorium.

Hanson Leads Own Works

Howard Hanson, composer and conductor, led the University of Miami Symphony through its paces in fine fashion on Feb. 10-11. As the second guest conductor of the series, Mr. Hanson and the players gave a difficult program to which the audiences listened with no little interest and enjoyment.

Interest centered in Mr. Hanson's own works, principally his Third Symphony, written in 1936-37 in commemoration of the first Swedish settlement in this country, and his "Elegy", composed as a tribute to the memory of Serge Koussevitzky. The symphony was given a moving interpretation by its composer, and the university musicians went all-out in their performance.

Jose Greco and his troupe of Spanish dancers appeared at the Dade Auditorium under the auspices of the Civic Music Association.

The University of Miami School of Music sponsored a graduate recital by Shirley Vineyard, bassoonist, the recipient of the first Master of Music degree awarded in applied music.

Chamber music enthusiasts assembled in the auditorium of the White Temple, Jan. 24, to hear the Budapest Quartet, presented by the Friends of Chamber Music. The Brahms Quartet in C minor, Op. 51, No. 1, was given a brilliant rendition. The Quartet No. 4 by Walter Piston

was played with fine ensemble. In the Schubert Quintet, Op. 163, the quartet had the assistance of Herman Busch, of the University of Miami School of Music faculty. The work was given a memorable performance.

—Arthur Troostwyk

N. Y. Orchestras

(Continued from page 27)

used for literary purposes until 1900. When in the 1940s it was felt that "Peer Gynt" should be recast into Neo-Norwegian, the director of Oslo's Norske Teatret asked Saeverud to write music that would be more appropriate to the play's atmosphere than Grieg's romantic score was felt to be.

How well the new music goes with the drama could not be completely ascertained in this performance, for only a synopsis of the play by Arnold Sundgaard was presented or rather narrated. Though it is doubtful if Saeverud's music will ever replace Grieg's in public approval, for the new score is essentially lacking in melodic appeal, Saeverud's work underlines the irony of the Ibsen drama. The suite, which comprises 11 individual pieces, ranges in mood from the rustic and folk-like to the satirical and lyrical. Its rhythmic energy and its tricky orchestrations seemed to be its strong points. On the whole, the music seemed essentially romantic, but dressed up in a consciously "modern" vein. In the performance, Peggy Wood, the narrator, and Hurd Hatfield, as Peer Gynt, brought convincing theatricalism to their parts, and Mr. Scherman caught skillfully the spirit of the work.

Max Reger's charming and unduly neglected Serenade, Op. 95, opened the concert in a relaxed manner. The orchestra and Mr. Tomasow seemed uneasy in the Haydn. The violinist understood the work stylistically, but his tone was not always ingratiating, and the orchestra sounded rough and unprepared.

—F. M. Jr.

Walter and Hess Appear in Benefit

New York Philharmonic - Symphony, Bruno Walter conducting. Myra Hess, pianist. Carnegie Hall, Feb. 26:

BEETHOVEN PROGRAM

Overture, "Coriolan"; Piano Concerto No. 4; Symphony No. 6

A glow was diffused over this concert, given for the benefit of the New York Philharmonic - Symphony Pension Fund. It was Bruno Walter's last scheduled appearance with the orchestra, and at the intermission David M. Keiser, president of the Philharmonic-Symphony Society, thanked him and Dame Myra for their generosity. He then turned the microphone over to Dame Myra, who made the presentation of a copy of the first edition of Beethoven's "Pastoral" Symphony from the Society to Mr. Walter. Greatly to the joy of the audience, Mr. Keiser said that Mr. Walter had promised to return to conduct the orchestra on "extraordinary occasions".

This concert itself was such an occasion. The orchestra has never played with more lustrous tone, emotional fervor, and dedicated musicianship. Dame Myra performed the G major Concerto with the singing line, poetic eloquence, and intimacy which this most perfect of concertos so wonderfully embodies, and the accompaniment was equally sensitive. In the "Coriolan" Overture, Mr. Walter gave

us the heroic Beethoven without a touch of harshness, and the "Pastoral" was a dream of loveliness from first note to last. Never has a human spirit so tortured and tried, as Beethoven's was, more gloriously affirmed the visionary freedom of the artist. Mr. Walter and the orchestra made us feel this in every phrase.

—R. S.

Pittsburgh To Sponsor Unique Summer Series

Pittsburgh.—The latest gesture in Pittsburgh generosity is the announcement from Duquesne University and the Howard Heinz Foundation of their sponsorship of the American Wind Ensemble, and of its inauguration in a series of concerts to be played from a barge located near the new Point Park on the Allegheny side of the river.

Robert Austin Boudreau, Eastman and Juilliard graduate, has assembled 50 players from all America and will lead them in two classic programs and one popular program weekly, from June 23, for five weeks. They will be housed at Duquesne University and will receive a reasonable fee for their services. The local union has consented to the association of those who are union members with non-union players for the project, a possible forerunner for such concerts with Pittsburgh Symphony personnel. Sunday and Monday night concerts will offer music originally written for such an ensemble; Thursday night concerts will be popular.

Fernando Previtali and Sir Thomas Beecham have conducted during William Steinberg's winter vocation from the Pittsburgh orchestra. Mr. Previtali gave us novelties out of the Italian repertory: Rossini's neglected overtures, Casella's "La Gira", Respighi's "Belfagor", Sammartini and Martucci, anchored on the classics of Mendelssohn and Brahms. Sir Thomas brought his favorite Haydn and Strauss, with some incredibly dull Dvorak — "The Golden Spinning Wheel" — and Sibelius' Sixth Symphony. Zino Francescatti and Mr. Previtali presented the Brahms Violin Concerto in remarkable fashion.

Recitalists have included Isaac Stern for the Guild, in as fine a recital as has ever graced Carnegie Hall; and the Griller Quartet, for the New Friends of Music, with Tilda Beuing, contralto, singing Hindemith's cycle "Die junge Magd".

—Fred Lissfelt

Dallas Hears New Work By Bacon and Horgan

Dallas.—The 11th subscription concert of the Dallas Symphony, in observance of International Music Week, offered the premiere of Ernst Bacon's setting of Paul Horgan's book "Great River: The Rio Grande". Two years in the making, the project united two Pulitzer Prize honorees, with absorbing results.

The work is for solo narrator and orchestra, and Bacon's score illuminates the text with imagery of its own. Mack Harrell narrated the text with the artistry that has made him such an outstanding musical personality. Walter Hendl demonstrated his expert way with new scores, and held his players in line through the many changing episodes. The score was dedicated to Mr. Hendl and the Dallas Symphony by Mr. Horgan and Mr. Bacon.

The rest of the program offered music from Bizet's "L'Arlésienne" in a somewhat ragged performance, and concluded with Beethoven's "Eroica" Symphony.

—George C. Leslie

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Stratford Beacon-Herald

After the concert by the Vienna Academy Chorus in Stratford, Ont., on Feb. 14 are (from left to right) Elisabeth Witzmann, member of the chorus; Guenther Theuring, director of the chorus; Gordon Scott, board member of the Stratford Community Concerts; Leon Harrelson, Community representative; and Jane McKinnon, a local student

Bach Festival To Be Held

Berea, Ohio.—The 25th annual Bach Festival of the Baldwin-Wallace Conservatory of Music will be held this year from May 24 to 26. Among the major works to be offered will be sonatas for violin and piano, "The Musical Offering", "The Christmas Oratorio", "Magnificat", as well as several cantatas, a motet, organ works, and the C minor Partita for piano. Some solo works for lute—a few of pre-Bach origin — and a work by C.P.E. Bach will also be included.

Artists who will participate include Arthur Loesser and Arthur Reginald, pianists; Joseph Knitzer, violinist; Suzanne Bloch, lutenist; Lois Marshall, soprano; Lillian Chookasian, contralto; Glenn Schnitke, tenor; Phillip MacGregor, bass; Robert Noehren, organist; and Varner Chance, Cecil Munk, and George Poinar, conductors.

Bohemians Hold 50th Anniversary Dinner

The Bohemians, New York musicians club, held a dinner on Jan. 27 in honor of its 50th anniversary. Pierre Monteux was guest of honor.

The festivities included an address by Edwin Hughes, president of the club, and a musical program. Those who took part were Robert Goldsand, pianist; Brenda Miller, soprano; Martial Singher, baritone; James Quillian, accompanist; Stanley Drucker, clarinetist; and a string quartet composed of Leon Temerson, Louis Carlini, David Kates, and Martin Ormandy.

In conclusion, Mr. Monteux conducted a group of leading violinists in a Bach Aria, in memory of Arturo Toscanini, who had been a Bohemian since 1911. The ensemble was also heard in the finale from Mendelssohn's E minor Concerto.

Music Club Tour To Europe

San Francisco.—A Music Clubs Tour to Europe's spring festivals is being organized by Mrs. John F. Mulligan, vice-president of the northern region of the California Federation of Music Clubs. Leaving from New York on May 14, it will attend the final programs of Europe's winter musical season, including nine days at the Vienna Festival and others at

Florence, Milan, Rome, Venice, and Paris.

Details are available from the tour director, D. Sterling Wheelwright, San Francisco State College, San Francisco 27, or Mrs. Mulligan, 859 Rosemount Drive, Oakland 10, Calif.

Schweitzer Film In New York Run

"Albert Schweitzer", a documentary film on the life and work of the renowned doctor-theologian-musician-philosopher, is currently making its debut in a New York showing. The film was produced by Erica Anderson and Jerome Hill and has a musical score by Alec Wilder, conducted by Leon Barzin. Musical portions of the film show Dr. Schweitzer playing the organ in the small church of his native town, and also practicing a Bach work on the old upright piano in his quarters at the hospital in Africa.

Yugoslavia

(Continued from page 6)

planned, and negotiations for appearances of several outstanding groups and soloists from abroad are still going on. It is already certain that Peter Pears, English tenor, will give a recital, accompanied by Benjamin Britten, and sing in "Lucretia". —Dragan Lisac

Menotti's Amelia Heard in Rome

Rome.—"Amelia goes to the Ball" came to Rome for the first time in a novel and elegant setting devised by John Moore in collaboration with Margherita Wallmann. The town was Vienna in its ultra-chic heyday; after a black-and-white curtain drop, Amelia's fashionable house was shown in section. This familiar but effective device showed a small, working lift, as well as the grotesque antics of husband and lover variously in search of vengeance or retreat. It was amusingly and successfully realized, but there was not sufficient action to justify the simultaneous sequences.

Menotti's score found splendid interpreters in Gianpiero Malaspino (the husband) and Agostino Lazzari (a Latin lover with a waxed mustache). Dora Gatta's Amelia was sophisticated in plenty, but her voice was spiky at the top, and a little more humor would have been welcome. The finale took on the gaiety

and speed of a New York musical. Oliviero De Fabritiis conducted with wit and style.

"La Guerra" of Renzo Rossellini (brother of Roberto) received its first performance in Naples last year and will be widely performed in Italy this season. It is not a work of any great dignity, a frank exploitation of wartime horror condensed into one act. Its facile music is a long anthology of quotations, cleverly put together with a Neapolitan twist in melody and orchestration (a solitary violin repeats orchestral themes at a safe distance). The singers were given small musical stimulus, and it is sur-

prising what a good job they made of very obvious roles. Magda Olivero as a paralytic and hysterical mother, Luciana Bertolli as a daughter torn between duty and love for an enemy soldier, Plinio Clabassi as a memorable priest chanting prayers (pianissimo) to keep the crowd quiet in an air-raid, Saturno Meletti as an old postman—each was a convincing characterization.

"La Guerra" received warm applause; for with the assistance of Frigerio's successful staging, it presented no problems, only the macabre enjoyment of war in retrospect.

—Cynthia Jolly

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New Music

Additions to Moravian Church Music Series

Five titles have been added to the Early American Moravian Church Music series published by H. W. Gray, edited and arranged by Clarence Dickinson, with English translations by Helen A. Dickinson. They are "Praise, Thanksgiving, Glory, Honor", by J. Christian Bechler (No. 17); "Lord Jesus, Who Didst Redeem Us", by J. Heinrich Rolle (No. 18); "Hearken! Stay Close to Jesus Christ", by David Moritz Michael (No. 19); "Thou Hast Given Us Bread from Heaven", by J. Christian Geisler (No. 20); "Dear Lord Jesus, Keep Us near Thee", by J. Gottlieb Naumann (No. 21); and "I Will Sing to the Lord", by Johann Friedrich Peter (No. 22).

Sacred Choral Music Listed

Arnatt, Ronald: "Easter Triumph" (SATB, organ). (H. W. Gray).
Bach, J. S.: "Come, Souls, Behold Today", arr. by Ronald A. Nelson (SAB, a cappella). (Augsburg).
"Hallelujah, Amen", ed. by Walter Ehret (SATB, piano or organ ad lib.). (Boosey & Hawkes).
"What Tongue Can Tell" and "Blessing, Glory and Wisdom", ed. & arr. by Walter Ehret (SATB, piano or organ ad lib.). (Boosey & Hawkes).
Bell, Norman: "Heaven Is Uphill", arr. by Douglas MacLean (TTBB, baritone solo, piano). (Remick).
Black, Charles: "To Calvary's Sum-

mit" (SATB, baritone solo, organ or piano) (H. W. Gray).
Bliss, Arthur: "Seek the Lord" (SATB, organ). (Novello/H. W. Gray).
Britten, Benjamin: "This little Babe" from "A Ceremony of Carols" (SSA, harp or piano). (Boosey & Hawkes).
Bush, Geoffrey: "O love, how deep, how broad, how high!" (SATB, organ). (Novello/H. W. Gray).
Candlyn, T. Frederick H.: "Communion Service" (based on familiar hymn tunes (SAB, optional tenor, organ). (Witmark).
Cassels-Brown, Alastair: "Te Deum Laudamus" (SATB or TTBB, organ). (H. W. Gray).
Christiansen, Paul: "Invocation and Chorale" (SATB, piano ad lib.). (Augsburg).
Darst, W. Glen: "Come, Faithful People" (SATB, organ). (H. W. Gray).
Davis, Jean Reynolds: "Carol" (SSA, a cappella). (Boosey & Hawkes).
Dickinson, Clarence: "Rejoice, the Lord Is Risen" (traditional 1623), (SATB or SSAATTBB, accompaniment ad lib.). (H. W. Gray).
"Resurrection Morn" (SATB, with optional solos for SATB, organ or instrumental ensemble — violin, cello, harp, two trumpets, two trombones). (H. W. Gray).
Dieterich, Milton: "Sanctus" (SATB, a cappella). "Agnus Dei", "Benedictus" (SATB, piano or organ ad lib.). (Boosey & Hawkes).
Friedell, Harold W.: "This Is the Day" (SATB, baritone solo, organ). (H. W. Gray).

Tchinesnikoff, Paul: "O Taste Ye and See". Arr. by Walter Ehret. (SSB) with piano or organ ad lib. (Boosey & Hawkes).
Thiman, Eric H.: "Awake, Awake to Love and Work". (SATB) with organ. (H. W. Gray).

Titcomb, Everett: "The Lord Reigneth". Anthem. (SATB) with organ. (H. W. Gray).
Warner, Richard (arr.): "How Firm a Foundation". American folk hymn. (SA) with piano. (H. W. Gray).

First Performances in New York

Orchestral Works

Badings, Henk: Concerto No. 2 (Gregory Bemko, Feb. 17)
Bilotti, Anton: Symphony in C (American Symphony of New York, Feb. 14)
Cowell, Henry: Symphony No. 10 (City Symphony Orchestra of New York, Feb. 24)
George, Earl: Violin Concerto (Symphony of the Air, Feb. 14)
Giannini, Vittorio: Symphony No. 2 (Manhattan Orchestra, Feb. 13)
Glanville-Hicks, Peggy: "Concerto Romantico" (Grace Rainey Rogers Auditorium, Feb. 19)
Gould, Morton: "Declaration" (Symphony of the Air, Feb. 14)
"Dr. Jekyll and Mr. Hyde" (New York Philharmonic-Symphony, Feb. 2)
Hampton, Lionel: "King David" (Town Hall, Feb. 14)
Hartmann, Karl Amadeus: Concerto for Piano, Winds, and Percussion (Juilliard School of Music, Feb. 1)
Kubik, Gail: Symphony No. 3 (New York Philharmonic-Symphony, Feb. 28)
Mann, Robert: Fantasy for Orchestra (New York Philharmonic-Symphony, Feb. 23)
Martinu, Bohuslav: "Three Frescoes after Piero della Francesca" (Cleveland Orchestra, Feb. 12)
Meyerowitz, Jan: "Midrash Esther" (New York Philharmonic-Symphony, Jan. 31)
Petrassi, Goffredo: "Recreation Concertante" (Juilliard School of Music, Feb. 1)
Saeverud, Harald: Incidental music to "Peer Gynt" (Little Orchestra, Feb. 25)
Smit, Leo: Symphony No. 1 (Boston Symphony Orchestra, Feb. 6)
Surinach, Carlos: Concerto for piano, strings, and cymbals (Grace Rainey Rogers Auditorium, Feb. 19)
Trimble, Lester: Concerto for winds and strings (Grace Rainey Rogers Auditorium, Feb. 19)
Vargyoglis, Marios: "Suite Pastorale" (Orpheum Symphony Orchestra, Feb. 1)
Ward, Robert: "Euphony for Orchestra" (Manhattan Orchestra, Feb. 13)
Weed, Maurice: Symphony No. 1 (Symphony of the Air, Feb. 14)

Choral Works

Rorem, Ned: "The Poet's Requiem" (American Concert Choir and Orchestra, Feb. 15)
Walter, Samuel: "Communion Service" (Union Theological Seminary, Feb. 19)

Operas

Lee, Dai Keong: "Speakeasy" (Music in the Making, Feb. 8)
Poulenc, Francis: "Les Mamelles de Tiresias" (American Opera Society, Feb. 26)
Siegmeister, Elie: "My Darling Corie" (Greenwich House Music School, Feb. 12)

Chamber Music

Berlinski, Herman: "For the Peace of Mind" (American Music Festival, Feb. 12)
Bloch, Ernest: String Quartet No. 5 (Griller Quartet, Jan. 30)
Brant, Henry: "The Fourth Season" (Music in Our Time, Feb. 3)
Brunswick, Max: Seven Trios for String Quartet (City College, Feb. 14)
Carter, Alan: "Suite in the Ancient Style" (Festival of Negro Music and Drama, Feb. 9)
Chou Wen Chung: Suite for harp and wind quintet: "In the Mode of Fhang" (Composers Forum, Feb. 2)
Goeb, Roger: Quintet No. 2 for woodwinds (New Art Wind Quintet, Feb. 23)
Huffman, Walter: Quintet for piano and strings (Violin Teachers Guild, Feb. 17)
Johnson, David: String Quartet (Music in Our Time, Feb. 17)
Jones, Charles: Sonata a Tre (Music in Our Time, Feb. 24)
Le Montaigne, John: Six Dance Preludes (National Federation of Music Clubs, Feb. 17)
Lawner, Mark: Suite for woodwind quintet (New York Woodwind Quintet, Feb. 21)
Starer, Robert: Duo for violin and viola (Music in Our Time, Feb. 17)
Ussachevsky, Vladimir: "Metamorphosis" (Music in Our Time, Feb. 17)
Wigglesworth, Frank: Brass Quintet (Music in Our Time, Feb. 10)

Piano Works

DeBellis, Enzo: "Il Cieco" (Carlo Lombardi, Feb. 22)
Salomon, Karel: Suite on Greek Themes (Amiram Rigal, Jan. 29)
Smit, Leo: Sonata for four hands (Bernardo Segall, Feb. 4)

Violin Works

Balogh, Erno: "Rhapsodic Interlude" (Jan Tomasow, Feb. 9)
Homer, Sydney: Sonata in F minor for violin and piano (Violin Teachers Guild, Feb. 17)
Kraft, Leo: Sonata for violin and piano (Music in Our Time, Feb. 24)

Cello Works

Creston, Paul: Suite for cello and piano (Violin Teachers Guild, Feb. 17)

Clarinet Works

Robinson, Keith: Suite for two clarinets (Third Street Music School Settlement, Feb. 13)

Harp Works

Hovhaness, Alan: Sonata for harp (Nicanor Zabaleta, Feb. 6)

Harpichord Works

Kraehenbuehl, David: Toccate per Cembalo (Robert Conant, Feb. 12)

Trumpet Works

Shapiro, Harold: Sonata for piano and trumpet (Bernardo Segall, Feb. 4)

Dance Scores

Kupferman, Meyer: "Falls the Shadow Between" (Pearl Lang, Feb. 17)

Songs

Branscombe, Gena: Four songs (National Federation of Music Clubs, Feb. 17)
Dallapiccola, Luigi: Cinque Canti for baritone and instruments (Juilliard School of Music, Feb. 1)
Epstein, David: "The Seasons"—a song cycle (Third Street Music School Settlement, Feb. 13)
Floyd, Carlisle: "The Dream" (Phyllis Curtin, Feb. 24)
Janson, Elinor: Three songs (Inga Laure, Feb. 17)
Mopper, Irving: "American Songs" (John Modenos, Feb. 10)
Strilko, Anthony: Four Songs (Music in Our Time, Feb. 17)

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Five premieres are to be offered at the eighth International Music Festival, to be held this June in Vienna. They will be **Paul Angerer's** "Musica Fera", **Boris Blacher's** "Requiem", **Johann Nepomuk David's** "Requiem", **Anton Heiller's** "Villon Cantata", and **Rudolf Wagner-Regency's** "Genesis".

Luigi Dallapiccola was guest composer at the annual festival of contemporary music held in February at Oberlin College. Five of his works were played. Also performed were pieces by members of the Oberlin faculty, including **Joseph Wood**, **Richard Hoffmann**, **Bain Murray**, and **Walter Aschaffenburg**.

At the Contemporary American Music Symposium, to be held on May 14 and 15 at Illinois Wesleyan University, **Ernst Krenek** and **William Bergsma** will be the guest composers.

The Goldman Band, conducted by **Richard Franko Goldman**, has announced that an annual commission will be awarded in memory of the late **Edward Franko Goldman** for an original composition for band. The first award has been given to **William Bergsma**, whose work will receive its first performance this year by the Goldman Band.

Alan Shulman's "Prelude" was broadcast by the Oklahoma City Symphony during its Feb. 3 program on the Mutual Broadcasting System. Guy Fraser Harrison conducted.

Elie Siegmeister's folk opera "My Darling Corie" was given its first New York performance by the opera workshop of the Greenwich House Music School on Feb. 12.

February, designated by the National Federation of Music Clubs as the month for programs of all-American music, saw over 5,000 music clubs in the country helping to organize and sponsor such musical events. This marked the Federation's third annual Parade of Music.

Ernst Toch was the sole composer elected this year to membership in the National Institute of Arts and Letters. At the same time it was announced by the institute that **Aaron Copland** was among those re-elected vice-president and **Otto Luening** was re-elected treasurer.

Karl Rank's Fifth Symphony was given its first performance Jan. 27 in Edinburgh by the Scottish National Orchestra under **Hans Swarowsky**.

The American premiere of **Theodor Berger's** "Chronique Symphonique" was given on March 13 by the Mannes Orchestra under **Carl Bamberg**.

Robert Bergmann's "Un Européen à New York"—a symphonic poem—had its premiere on Jan. 11 in Mulhouse, France, in a concert of the Philharmonic Orchestra of Mulhouse under the composer's direction.

Leith Stevens' suite "Destination Moon" received its premiere on the youth series of the Birmingham Symphony under **Arthur Bennett Lipkin**.

The Danish composer, **Niels Viggo Bentzon**, is currently in the United States on a three-month visit and lecture-recital tour under the auspices of the American-Scandinavian Founda-

tion and a Danmark-Amerika Fondet fellowship. His "Variazioni Breve" are to have an American premiere with the New York Philharmonic-Symphony on May 9, and his "Pezzi Sinfonici" by the Louisville Orchestra, which commissioned the work. Other engagements will include lectures and recitals at the Mannes College of Music, Juilliard School of Music, Composers Forum at McMillin Theatre of Columbia University, and at Harvard University. He will also visit and speak at the Chicago Arts Club, Dana College, University of Indiana, University of Texas, Midwestern University, and at the University of Redlands and University of Southern California.

Carlisle Floyd's opera "Susannah" will be given its West Coast premiere by the School of Music of the University of Southern California on April 5.

World premieres of two cantatas were given at the Congregation Emanu-El Bnai Jeshurun in Milwaukee, Feb. 3 and 4. Conducted by **Milton Rusch**, director of the music division of the University of Wisconsin-Milwaukee and the Milwaukee Civic Orchestra, the works were "The Creation" by **Sybil Hanks**, and **Isadore Freed's** "The Prophecy of Micah".

David Van Vector's Fantasia, Chaconne, and Allegro, commissioned by the Louisville Orchestra, was given its world premiere by that ensemble on Feb. 20, **Robert Whitney** conducting.

Jack Frederick Kilpatrick's Symphony No. 7, "The Republic of Texas", had its premiere on March 2 by the San Antonio Symphony under **Victor Alessandro**.

Henry Cowell's Symphony No. 10 received its first New York performance on Feb. 24, when it was done by the New York City Symphony under **Franz Bibo**.

Deems Taylor was given an Alumni Association Achievement Award by New York University on Feb. 26.

Russell Smith's opera "The Unicorn in the Garden" is to be performed by the Hartt Foundation, Hartford, Conn., May 1-4. It will also be done on May 7 by the Minneapolis Institute of Arts, and the composer's "Lyric Piece" will be played at the Music in Our Time series in New York on April 7.

Paul Ben-Haim's "Pastorale Variée" was given its American premiere Feb. 27 by the newly-formed Bergen Little Symphony in Teaneck, N. J., under the direction of **Mischa Borodkin**.

"North Carolina Musicians", a source book on musicians from the state, has been issued by the University of North Carolina Library at Chapel Hill. The book was prepared by the North Carolina Federation of Music Clubs.

Broadcast Music, Inc., has prepared a series of brochures on composers whose works are assigned to the publishing house. In addition to biographical data, the series contains a list of works which are available from BMI, along with information concerning instrumentation, costs, etc.

Recitative and Aria for Harpsi-

chord and Orchestra by **Roman Haubenstock-Ramati**, a work commissioned from the Israeli composer by the Southwest German Radio Network, had its United States premiere on a program of radio station WQXR in New York on March 6.

Schoenberg Opera To Have Premiere

Zurich.—Within the framework of the 1957 ISCM festival in this city, the Zurich Civic Theatre will arrange a first scenic performance of **Arnold Schoenberg's** opera "Moses und Aaron", with 52 persons in the cast. The event will take place on June 6, the closing date of the festival, which opens on May 31.

AFM Salutes Negro History Week

Local 802, American Federation of Musicians, presented its second annual Musical Salute to National Negro History Week at Town Hall, Feb. 14. **Benjamin Cohen**, United Nations under-secretary, was guest speaker, and musical performances were given by an orchestra under **Dimitri Mitropoulos** and by **Lionel Hampton** and his orchestra.

A feature of the program was the first performance of **Mr. Hampton's** "King David" Suite, based on music heard during a recent trip to Israel. He found, he said, in the folk music of that country some similarities to Negro "blues" and "jump tunes".

North Carolina Group Launches Tour

Chapel Hill, N. C.—The North Carolina Symphony began its 12th annual tour on Feb. 5, on an itinerary which will take it through 113 concerts before its season ends on May 22. Sixty-six of these will be for school children in free concerts.

Sparta, Wilkes County, Statesville and Conway, S. C., are new communities to be visited this year. Now in its 25th year, the orchestra is directed by **Benjamin F. Swalin**.

Bakaleinikoff To Lead Huntington Park Group

Burbank, Calif.—**Constantin Bakaleinikoff**, general music director of the RKO-Radio Pictures from 1941 until his retirement in 1956, has been appointed music director and conductor of the Huntington Park Symphony Orchestra.

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Schools and Studios

New England Conservatory of Music, in Boston, Mass., celebrated its 90th birthday on Feb. 18. In the course of its history, it has had among its faculty such composers as George W. Chadwick, Arthur Foote, Wallace Goodrich, Frederick Converse, Stuart Mason, and Carl McKinley. Its composition pupils have included Horatio Parker, Edward Burlingame Hill, Arthur Shepherd, Mabel Daniels, and Henry Hadley. At present, some 26 members of the Boston Symphony are alumni of the school and some 22 are on its faculty.

The New York College of Music took part in the American Music Festival of radio station WNYC with a broadcast of compositions on Feb. 16. Included were works by Erich Katz and LaNoue Davenport, faculty members.

Four programs of "Opera in Brief", consisting of a 90-minute exposition of the plot and music of four classics, were inaugurated in Town Hall, New York City, on Feb. 12 by Anthony Amato, musical director of New York's Amato Opera Theatre.

Burton Cornwall has been added to the voice faculty of the Brooklyn Music School. The school, now in its 45th year, is under the direction of Livio Mannucci.

Singers drawn from the NBC Opera Company and other leading musical organizations will be featured in a program series devoted to the history of opera which Paul Henry Lang, Columbia University professor of musicology and music critic for the New York Herald Tribune will conduct as part of the new educational television project of the National Broadcasting System.

The Beaux Arts Trio, composed of Daniel Guilet, violinist; Bernard Greenhouse, cellist; and Menahem Pressler, pianist, will be in residence at the Indiana University School of Music during the coming summer session.

Gardner Read, faculty member of Boston University's College of Music, will undertake the writing of a work on "Orchestral Combinations" during his sabbatical leave from the university, from now until September. In April he is scheduled to visit at the University of Arkansas, where as a guest of the institution's school of fine arts he will conduct the school orchestra in his own works, lecture, appear on a chamber music program, and confer with composition students.

Albert I. Elkus, pianist and composer, has resigned as head of the San Francisco Conservatory of Music, at whose helm he has been for the past six years, to devote more time to composing and writing. Robin Laufer, currently in charge of music education for UNESCO, will succeed him.

The Oberlin College choir and orchestra are to perform in Severance Hall, home of the Cleveland Orchestra, on March 16 in a program of works by Borodin, Debussy, Brahms, Poulenc, Verdi, and a new work by J. D. Bain Murray, of the Oberlin Conservatory faculty, as well as French, Italian, and German madrigals and Negro spirituals. David R. Robertson is director of the orchestra and Robert Fountain, the choir. On

Jan. 5 the Oberlin Festival Orchestra, 177 string players strong, premiered the "Concertino Piccolo" by Paul O. Steg, a member of the conservatory administration.

The Antal Dorati Music Scholarship in conducting or composition has been announced for 1957 by Paul M. Oberg, chairman of the University of Minnesota music department. The \$500 dollar grant is open to advanced music students in these fields, for private study with Mr. Dorati, conductor of the Minneapolis Symphony Orchestra. Details can be obtained from Mr. Oberg, 107 Scott Hall, University of Minnesota, Minneapolis 14, Minn.

Maria Carreras is offering a scholarship for the season 1957-58 to a talented young pianist. Auditions will be held by appointment and will take place in her studio, 169 E. 78th St., New York City, early in April. Appointments can be made by writing, or by calling BU8-0311.

The 11th annual summer session of the Music Academy of the West will run this year from July 8 to Aug. 31. Maurice Abravanel is director of the academy. Faculty members will include Davis Shumann, trombone, a new addition this year; Lotte Lehmann, director of the vocal department; Jan Popper, Armand Tokatyan, George Griffith, Gwendolyn Koldofsky, and Carl Zytowski. In the instrumental department are Gyorgy Sandor and Emanuel Bay, piano; Sascha Jacobsen, violin, assisted by Stanley Plummer; Gabor Rejto, cello; Sally Peck, viola; Arthur Pabst, double bass; Simon Kovar, bassoon; Roger Stevens, flute; Mitchell Lurie, clarinet; Fred Fox, French horn; Robert DiVall, trumpet; Forrest Clarke, percussion; and Donald Pond, composition and theory.

The fourth annual Regional Music Festival will be held on the University of Arizona campus at Tucson May 3-4.

Darrell Peter has accepted a position as instructor in music and theatre arts for the summer at Indian Acres and Forest Acres Camps in Fryeburg, Me. In addition to his theatrical work, Mr. Peter will serve as choral and orchestral conductor, teacher of piano, and lecturer on music appreciation. On May 25-29, Mr. Peter will serve as judge for the National Guild of Piano Teachers in Middletown and Crestwood, N. Y.

Aaron Copland has been appointed visiting Snee professor of music at the University of Buffalo for the fall semester of the coming academic year.

Charles G. Reading gave a program of "great recordings by Rosa Ponselle", highlighted by recorded excerpts from an actual performance of "Carmen" made in 1937, in New York City on Feb. 15.

Marcel Dick conducted the orchestra of the Cleveland Institute of Music, and an 80-voice chorus with a children's chorus of 25, in a concert on Jan. 16 at the institute. George Vassos, tenor, was soloist on the program, which included the first local performance of Kodaly's "Psalms Hungaricus".

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and enjoy it!" is being given by **David Randolph** in the spring term of the Institute of Arts and Sciences of **Columbia University**.

Theodore Schaefer is currently on tour as accompanist to Mildred Miller, mezzo-soprano of the Metropolitan Opera Association.

Donald Keene, student of **Margaret Keiser**, Philadelphia, was assisted in a recent recital there by Mason Jones, first horn player of the Philadelphia Orchestra, when Benjamin Britten's "Serenade" was presented. In recent weeks Mr. Keene also sang Belmonte in Mozart's "Abduction from the Seraglio", and he is shortly to take the title role in a presentation of Gounod's "Faust". He has just been signed by the Willard Matthews Management.

Frederick Fennell, of the conducting faculty of the **Eastman School of Music**, was elected president of the College Band National Association in Chicago in early December. He has been active in the association since its beginning. Former Eastman School student Ronald LoPresti of Williamstown, Mass., was the winner among more than 35 finalists for his composition for wind band entitled "Eurythme, a Concert Overture".

Hugh Ross, Seth Bingham, and Marilyn Mason were guest artists at the annual midwinter conference on church music at **Northwestern University** at Evanston, Ill., Feb. 3-4. Theodore Lams, professor and chairman of the church music department, was in charge of the event.

"Classicism in the Arts Today" was the first in a series of four one-hour television programs produced by **Carnegie Institute of Technology** in conjunction with **WQED**, Pittsburgh's

educational station. The series, starting Jan. 18, is running with a program every four weeks. Nikolai Lopatnikoff, faculty member of Carnegie Tech, is participating in the event.

The **Berkeley Summer Music School** for string players and pianists will enter its seventh season this year. Located at Bridgton Academy at Long Lake, North Bridgton, Me., the school is headed by Harold and Marion Berkley of New York.

Aspen To Stress Stravinsky Works

Igor Stravinsky will be the featured composer this season at the **Aspen Music Festival**, which will open nine days after his 75th birthday. During the ten-week season various of his works will be played, which will trace the span of most of his creative life.

Haydn will be the other chief composer of the festival, with his "Theresien" Mass being done as well as concertos for cello, piano, flute, trumpet, and French horn.

Pianists of the school faculty will be Rosina Lhevinne, Joanna Graudan, Edith Opens, Alexander Uninsky, and Leonard Shure. Singers will be Phyllis Curtin, Adele Addison, Jennie Tourel, Leslie Chabay, and Mack Harrell. String players will include Marjorie Fulton, Eudice Shapiro, and Roman Totenberg, violins; William Primrose, viola; Nikolai Graudan, cello; Stuart Sankey, double bass; and the Juilliard String Quartet.

Teaching wind instruments and ensemble will be James Chambers, French horn; Harold Goltzer, bassoon; Reginald Kell, clarinet; Wesley Lindskoog, trumpet; Keith Brown, trombone; Albert Tipton, flute; and Lois Wann, oboe. For the first time the Aspen School will have a faculty member to teach percussion, George Gaber.

Charles Jones and Darius Milhaud will teach composition. Paul Vellucci and John Newfield will direct the opera studio.

The festival will be under the musical direction of Izler Solomon, who will also teach conducting and lead the orchestra. All artists will be engaged in teaching and performing throughout the entire ten-week season.

Cleveland Institute's Rubinstein Award

Cleveland.—Ward Davenny, director of the **Cleveland Institute of Music**, has announced that auditions for the Beryl Rubinstein Scholarship in the field of voice will be held May 4 at the **Cleveland Institute of Music**.

The Beryl Rubinstein Scholarship has been established by Mrs. Beryl Rubinstein, Mr. and Mrs. Edric Weld, Jr., and Mr. and Mrs. David Rubinstein in memory of the late director of the school. Each year it will be awarded in a different field of applied music or composition. This year's grant will be to an applicant in voice and will cover the total cost of tuition for a Bachelor of Music or Master of Music candidate at the Institute.

Application forms can be obtained from the **Cleveland Institute of Music**, 3411 Euclid Ave., Cleveland 15, O., and must be returned no later than April 20.

Inspiration Point Plans New Season

Norman, Okla.—The **Inspiration Point Fine Arts Colony**, a summer music camp run exclusively for high school students and planned so that



Dolores Whyte, soprano, winner of the 1956 **Blanche Thebom Scholarship Fund Award**, and her teacher, **Renato Bellini**

they, rather than professional musicians, will have leading opportunities in chorus and opera workshops, is planning another session this season. Among the members of its staff, past and present, are Isaac Van Grove, conductor, composer, and director, of New York City; Constance Eberhart, former member of the Chicago Civic and Cincinnati Zoo Opera Companies, now of New York City; Walter Allen Stults, of Corpus Christi, Tex., former president of the National Association of Teachers of Singing; Clifford Baer, Winston-Salem, N. C., head of the opera department of Wake Forest College; George Rasely, former tenor of the Metropolitan Opera Company; and Julius Hegyi, conductor of the Chattanooga (Tenn.) Symphony.

Patience Urged In Vocal Careers

Stella Ames, who has her vocal studios at 344 West 72nd St., New York City, has been teaching in New York for the last four years. Previously the Vienna-educated musician had been teaching in Los Angeles, where she had, as she has now, educated gifted young singers. She is the only teacher and coach of Lucine Amara, who is currently singing leading roles with the Metropolitan Opera Company. Others who have studied with her include Sylvia Aarnio, who is now on a concert tour in Europe; Janette Pavek, who is appearing as Fanny in the London production of "Fanny"; and Rebecca Radcliffe, dramatic soprano.

Mrs. Ames stresses in her teaching the necessity of a thorough musical background rather than just a superficial knowledge of vocal techniques alone. She believes the reason that many gifted young singers have not found success is that they are too impatient. Mrs. Ames tries to make her pupils realize that solid, slow, and efficient study is the one way to become a really good singer and artist.

Juilliard To Join Lincoln Square Center

The Juilliard School of Music has accepted the invitation of the **Lincoln Center for the Performing Arts, Inc.**, to relocate the school at Lincoln Square and to join with the Metropolitan Opera Association and the New York Philharmonic-Symphony Society in sponsoring the development of this area as a center for the performing arts.

In making this move, the directors of the school and the trustees of the Juilliard Musical Foundation have agreed to two major changes in the

operation of the school. It will be devoted exclusively to the training of advanced students, and it will include training in drama in addition to music and dance.

According to present estimates, the new move will take place at the earliest in time for the opening of the 1960-61 academic year. Meanwhile, the school will continue to operate in its buildings at 120 Claremont Avenue, New York City.

The new Juilliard building is planned to occupy the southeast corner of Amsterdam Ave. and W. 65th St. It will be adjacent to the new home of the Metropolitan Opera Association and the projected repertory theatre and opposite the concert hall for the Philharmonic-Symphony Society. Plans for providing housing facilities for a substantial percentage of a student body are contemplated.

In view of its concentration on advanced students, the school at Lincoln Square will be smaller than at present. Financial assistance for students is a major goal of the new plan, so that no person will be unable to attend the school because of lack of funds.

The Juilliard School at Lincoln Square will continue as an independent unit, with policies formulated as at present by its board of directors.

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OBITUARIES

GENE BUCK

Greak Neck, N. Y.—Gene Buck, song writer, talent scout and discoverer of many stage stars, and co-founder and for many years a leader in the American Society of Composers, Authors, and Publishers, died Feb. 24 at the age of 71.

A native of Detroit, Mr. Buck had written some 500 numbers, and he originated and introduced the colored pictorial cover for popular songs. As an author, artist, and theatrical producer, he had handled theatrical shows from 1926 through 1931, had written many of the acts for the "Ziegfeld Follies" and "Midnight Frolics", and had had a close relationship with Florenz Ziegfeld. He had also collaborated on an operetta with Augustus Thomas and Mischa Elman, in comedy with Ring Lardner, and in songs and lyrics with Victor Herbert, Jerome Kern, Raymond Hubbell, and Rudolf Friml.

In 1914, Mr. Buck, together with Victor Herbert, Nathan Burkan and



Harris & Ewing

Gene Buck

others, founded ASCAP, and from 1924 to 1941 he was president. Since the early 1930s, Mr. Buck had confined his activities to ASCAP, dedicating himself to the organization's ideal that composers should receive a fair share of the profits from their creations. Through this work he came to be characterized as "the greatest exterminator of piracy since Decatur."

Won Hadley Medal

In 1940 he received the Henry Hadley Medal of the National Association of American Composers and Conductors in recognition of his effort to advance the cause of American music.

Surviving are his wife, the former Helen Falconer; and two sons, Eugene Falconer and George William Buck.

WILLIAM S. BRADY

William S. Brady, one of the best known American voice teachers for more than 50 years, died at his home in New York on Jan. 31. He was 79 years old. He was born in Xenia, Ohio, and attended the Cincinnati College of Music, where he studied with the late Lino Mattioli. He then went to Europe, where he studied with Vannini in Italy and Julius Lieben in Germany.

Mr. Brady had his vocal studio in New York, where he taught many prominent singers in the fields of opera and concert. Among his noted pupils



Fontana

William S. Brady

were Kathryn Meisle, mezzo-soprano, a favorite concert singer and a member of the Chicago Opera Company and the Metropolitan Opera; the late Carolina Lazzari, contralto of the Chicago Opera Company and the Metropolitan Opera; Frederick Jagel, tenor of the Metropolitan Opera; and Lawrence Davidson, bass-baritone of the same company. Among his pupils in the musical comedy field were many well known singers, including Gordon McRae and William Johnson.

For many years Mr. Brady taught in Europe during the summer months, making his headquarters in Munich, where many of his American pupils, who were planning operatic careers in Germany, studied with him. In addition to these pupils, such noted American singers, already active in opera in Germany, as Marcella Craft, leading soprano of the Munich Opera and Eyvind Laholm, tenor, later a member of the Metropolitan opera, were his pupils.

As a young man, Mr. Brady wrote several operettas, one of which was produced by The Bostonians, leading operetta organization of its day. He also wrote a number of poems of excellent quality, several of which were set to music by American composers, including the late Marion Bauer.

Mr. Brady was a charter member of the American Academy of Teach-

ers of Singing and a member of the New York Singing Teachers Association.

ROSE LAURA SUTRO

Baltimore.—Rose Laura Sutro, member of a sister team widely known in this country and Europe in the 1890s and early 1900s for two-piano concerts, died Jan. 11 at the age of 86. She and her sister, Ottilie, learned to play the piano at a very early age, first studying with their mother, an accomplished amateur pianist. They later went to Berlin to study at the Royal High School for Music and in July, 1894, gave their first recital in London, which was received with great success.

They returned to the United States in the same year and made their American debut with the Seidl Society in Brooklyn in November. This was followed by a tour in the United States and, later, by many national and foreign tours. They were one of the first artists to establish themselves as duo-pianists in the concert world. A number of prominent composers wrote works specially for them.

In addition to her concert playing, Miss Sutro had also been interested in establishing a National Conservatory of Music, of and for native Americans, in the nation's capital. Meetings were called and an association formed to promote this end, but the plan never materialized.

Surviving is Miss Sutro's sister, Ottilie Sutro.

MARGUERITE SYLVA

Glendale, Calif.—Marguerite Sylva, former opera singer, died Feb. 21 of injuries suffered when her car was involved in an accident. Her age was 81.

The singer was discovered by W. S. Gilbert in London when she was 20. She sang extensively throughout Europe, and later came to the United States where she appeared at the Manhattan Opera House. Her most famous role was Carmen, which she is said to have performed countless times.

Born in Brussels, the daughter of a Belgian physician of English parentage, her full name was Marguerite Alice Helene Smith. Before World War I she was for several years the head of an opera company which bore her name. She personally knew Mascagni, Halévy, Saint-Saëns, and other leading composers.

Miss Sylva also appeared in light and comic opera and in vaudeville. One of her greatest successes in light opera was in Franz Lehar's "Gypsy Love" at the Globe Theatre here.

Miss Sylva first married William D. Mann, New York theatre manager. It ended in divorce, as did her second marriage to Maj. Bernard L. Smith, of the Marine Corps, in 1915. Born of this second union were two daughters, Leslie, a fashion designer, and Daphne, a former actress and singer, both of whom now live in New York State.

BORIS ROMANOFF

Boris Romanoff, 66, Russian-born choreographer formerly with the Metropolitan Opera, died on Jan. 30. The creator of approximately 50 ballets, Mr. Romanoff's latest work, "Harlequinade", is to have its New York premiere in April, when the Ballet Russe de Monte Carlo returns to the Metropolitan Opera House for a two-week season.

Mr. Romanoff was born in St. Petersburg and graduated from the Imperial Ballet School in 1909. He served as a classical and character

dancer at the Marinsky Theatre and danced for a while with Serge Diaghileff, later doing choreography for him. After the Russian Revolution Mr. Romanoff founded a traveling troupe that toured Europe. He became chief choreographer at La Scala in Milan in 1925, later going to the Royal Opera in Rome.

In 1938 he was engaged as choreographer and ballet master for the Metropolitan Opera, and again in 1941 and 1945. Recently he had staged ballets for the Ballet Russe de Monte Carlo and other independent companies here, and also for the opera in Rome.

His wife, Mrs. Eugenia Romanoff, survives.

GUSTAVE LANGENUS

Gustave Langenus, Belgian-born clarinetist who had played under most of the distinguished conductors of this century, died Jan. 30 at the age of 73.

The clarinetist's three-volume work, "Langenus Complete Method for Clarinet", is one of the standard textbooks for the instrument. Mr. Langenus had played with the old New York Symphony as well as the New York Philharmonic, before the two orchestras combined to become the New York Philharmonic-Symphony. In later years he appeared primarily as soloist or with leading string quartets.

Mr. Langenus for many years maintained studios in New York as a teacher, and he taught at different times at such schools as the Institute of Musical Art, Peabody College at Nashville, Tenn. and Oberlin Conservatory. A number of years ago, he founded and edited "Woodwind News".

Mr. Langenus' widow, Jeanne Joris Langenus, died only a few weeks after her husband, on Feb. 20. Surviving are a son, Alan Gustave Langenus, of Mills Music; a daughter, Mrs. H. J. Wright; a brother and a sister; and seven grandchildren.

RUDOLPH RETI

Montclair, N. J.—Rudolph Reti, 71, musicologist, author, and composer, died Feb. 7. He was the author of "The Thematic Process in Music", published in 1951, and his "Tonality, Atonality, and Pantology" was in the hands of his publisher at the time of his death.

Born in Uzice, in what is now Yugoslavia, Mr. Reti graduated from the Academy of Music in Vienna, where he lived until 1938. He founded the International Society of Contemporary Music with Egon Wellesz at Salzburg in 1922. When he came to this country in 1938, he held a fellowship at Yale University for two years.

Surviving is his widow, Jean Sahlmark Reti.

MILTON PRINZ

Milton Prinz, concert cellist, died on Jan. 15 at the age of 53. He had been a member of the Symphony of the Air and the Firestone Orchestra, belonging to the former when it was the NBC Symphony Orchestra.

A prodigy at 13, Mr. Prinz toured South America as a cello soloist. He studied music here and in France, and was formerly first cellist of the Firestone Orchestra. He had also belonged to the Little Orchestra Society, the Metropolitan Trio, and the Philadelphia Orchestra, which he joined at 16.

Surviving are his widow, Mrs. Virginia D'Elia Prinz; a daughter, Mrs. Michael Thoma of Suffern, N. Y.;

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two brothers, Paul and Arthur Prinz; and a sister, Mrs. Pearl Spallina, all of Queens.

VINCENT GRAZIANO

Vincent Graziano, 61, husband of Ada Cooper, booking director of the Judson, O'Neill and Judd division of Columbia Artists Management, died in New York on Jan. 23. Mr. Graziano was a well-known designer of men's clothing and a member of the Custom Tailor's and Designers Association of America. Besides his wife, he leaves a brother Otino, of Hackensack, N. J., and three brothers and one sister in Italy.

LUDWIG JUHT

Boston. — Ludwig Juht, 62, a double-bass player in the Boston Symphony, died Jan. 20. He was born in Estonia and had played with the Boston Symphony for 22 years, introducing in 1934 the Concerto for Double Bass and Orchestra by the orchestra's own conductor, Serge Koussevitzky.

Surviving is his wife, Mrs. Amanda Juht.

Vienna Festival Lists Four Groups

Vienna. — The programs of the Vienna Festival Weeks, which will run from June 1 to June 23, 1957, have been announced. Concerts will be at the Vienna Konzerthausgesellschaft, with the participation of the Cleveland Orchestra, the Orchestra de la Suisse Romande, the Symphony of the Bavarian Broadcasting Corporation, and the Vienna Philharmonic.

Conductors will include Ernest Ansermet, Massimo Freccia, Ferenc Fricsay, Hans Gillesberger, Paul Hindemith, Heinrich Hollreiser, Eugen Jochum, Josef Krips, Lorin Maazel, Pierre Monteux, Peter Stadlen, and George Szell. The participation is also scheduled of several choruses, and the soloists Christel Goltz, Rita Streich, Claudio Arrau, Paul Badura-Skoda, Robert Casadesu, Glenn Gould, Carl Seemann, Yehudi Menuhin, Nathan Milstein, Wolfgang Schneiderhan, and the Gruppo Musiche Rare.

Performances are to include Monteverdi's "Marnesvesper von 1610", Wladimir Vogel's oratorio for solo voices, mixed chorus, and five saxophones—"Wagadus Untergang durch die Eitelkeit", Wilhelm Furtwängler's Third Symphony, and Paul Hindemith's cantata "Ite Angeli Veloces", under the composer's personal direction. Concert presentations of operas will be given of Carl Orff's "Antig-

DANIELE ALBERGHETTI

Los Angeles.—Daniele Alberghetti, voice teacher and father of the coloratura soprano Anna Maria Alberghetti, whose career he helped and guided, died Jan. 31 at the age of 53. He had come here from his native Italy in 1950, and in the summer of 1955 he conducted the Los Angeles Philharmonic in a "pop" concert in Hollywood Bowl which featured the entire Alberghetti family.

HARRIET GRAY

Harriet Gray, mother of Donald H. Gray, president of H. W. Gray Company, music publishers, died on Feb. 13. Other children who survive are Philip H., Arthur H., and Geoffrey Gray—also executives of H. W. Gray—and Mrs. A. E. Davidson.

CHARLES FREDERIC MORSE

Detroit.—Charles Frederic Morse, 75, choral conductor, pianist, accompanist, and teacher, died here Jan. 6. He performed as organist with the Detroit Symphony and was for many years conductor of the chorus of the Orpheus Club of Detroit.

onae", Janacek's "Aus einem Totenhaus", Ernest Krennek's "Jonny spielt auf", Kurt Weill's "Bürgschaft", Benjamin Britten's "Gloriana", and Gottfried von Einem's "Dantons Tod".

Programs will include standard works and novelties by Paul Martin, Darius Milhaud, Luigi Dallapiccola, K. A. Hartmann, Raimund Weissensteiner, P. Fortner, Peragallo, Paul Schiske, Erbe, and R. Henze.

Dowling Visits Satellite Capitals

Robert W. Dowling, chairman of the board of the American National Theatre and Academy, left Feb. 2 for a tour of Europe and the satellite countries. His main purpose, as chief of ANTA's International Exchange Program, is to survey the practical possibilities of performing arts exchange between America and some of the Communist nations.

Rosenkavalier Given In Japan

Tokyo.—Richard Strauss's opera "Der Rosenkavalier" was recently given its first performance in Tokyo, scoring a large success. The presentation also marked the first appearance of an opera by the composer in Japan.

A reception at the home of Mr. and Mrs. Frank Ramsey honors Istvan Rabovsky, Nora Kovach and two other dancers after they appeared in the Corvallis (Ore.)-OSC Civic Music Association series. Left to right: Mr. Rabovsky, Miss Kovach, Sonia Arova, Job Sanders, and Mrs. Ramsey



Gielgud To Stage Berlioz Opera

London.—Hector Berlioz's mammoth opera, "The Trojans", each half of which is a separate opera, will be produced in June at Covent Garden. Sir John Gielgud, noted actor, will stage the production—his first in opera. Rafael Kubelik will conduct, and Mariano Andreu, Spaniard living in Paris, will design costumes and scenery.

Colombian Plays Harpsichord Concertos

Bogota, Colombia.—Rafael Puyana, Colombian harpsichordist, gave a concert here in the Teatro de Colon. With the Orquesta Sinfonica de Colombia, he performed the K.P.E. Bach Concerto in D minor and the "Concert Champêtre" of Poulenc, written originally for his teacher, Wanda Landowska. Mr. Puyana is currently giving recitals in the United States and will make his Town Hall debut in New York on April 8.

Cruise To Cover Scandinavian Festivals

The Bergen Line's ship "Meteor" will sponsor a 13-day cruise this summer which will include stops at two Scandinavian music festivals, those of the Royal Danish Ballet and Music Festival in Copenhagen, and the Bergen International Festival of Music, Drama, and Folklore, in Norway. The ship will sail from Harwich, England, on May 25 and return to Harwich June 7.

Maule Is Soloist In Ernani Ballet

Michael Maule, South African-born dancer who was with the New York City Ballet for several seasons, was engaged by the Metropolitan Opera to appear as partner to Mary Ellen Moylan, leading dancer in the fourth-act ballet in "Ernani". He made his debut in the Jan. 15 performance.

Co-ordinator Named For Redlands Bowl

Redlands, Calif.—Charles D. Perlee, writer on music, has been named co-ordinator of Redlands Bowl. He is now planning the forthcoming 34th season of Redlands Bowl concerts with Mrs. George Emmett Mullen, founder-president of the non-profit Bowl organization.

Hempel Portrait Given to Metropolitan

At a ceremony held in the Metropolitan Opera House on Feb. 5, a portrait of the late Frieda Hempel by Artur Halmi was accepted on behalf of the board of directors of the Opera Association by its chairman, Lauder Greenway. The portrait was a gift of George Keating, of Los Altos, Calif.

Batavia Orchestra Holds Two Concerts

Batavia, N. Y.—The Batavia Civic Orchestra, directed by Frederick Fennell, gave concerts on Nov. 12 and Feb. 6 of this season, with Amparo Iturbi, pianist, and Ivory Gittlis, violinist, as the respective soloists.



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Baritone

English Version of Armide Staged by Hartt College



Georgette Crochiere, as Armide, and Charles May, as Rinaldo, in the Hartt College production of Gluck's "Armide"

Ted Kosinski

Hartford, Conn.—The Hartt College Opera-Theatre, which gave the American premiere of Rossini's "The Touchstone" in 1955, set another operatic precedent when it offered the first English performance of Gluck's "Armide" on Feb. 9 at Bushnell Memorial. The only previous production in America was given at the Metropolitan in 1910 under Toscanini, with a cast that included Caruso, Fremstad, Gluck, and Homer. The Hartt revival could hardly boast such vocal strength, but it was impressive in imaginative staging and in the purely dramatic elements.

John Gutman of the Metropolitan Opera, who made the English translation, retained the essentials of the plot, yet kept the running time to a reasonable limit by telescoping the action into three acts, with only one intermission for the audience.

The most revolutionary aspect of Elemer Nagy's staging and scene designing was his use of orchestral tiers. Cleverly camouflaged with scenic paraphernalia, they became a part of each setting. With the use of projections on the cyclorama, mobiles, and unusual lighting, Mr. Nagy evoked a palace, a desert, or the infernal regions.

Superb costuming gave reality to certain scenes, notably the opening scene in the palace of Armide, and the one where the Fury of Hate is invoked.

Vocally above Student Level

Vocally, the entire presentation was above the student level. Georgette Crochiere brought intensity and a disciplined voice to the title role, and Charles May was a youthful and generous-voiced Rinaldo. Benjamin Thomas, as Hidroat, was resonant of voice and revealed the best diction of the cast. Excellent in smaller roles were Arlene Dippe, Maria Kallitsi, Elena Sylvester, and Richard Price, and many others completed the large cast.

The translation into English by Mr. Gutman was difficult to evaluate at this hearing because of the unevenness of the diction. At first acquaintance, the new libretto seemed free of undue pomposity or too vernacular a turn of phrase.

The Hartt Orchestra played with more than its accustomed tonal depth.

To Moshe Paranov, the musical director, a special accolade is due for fusing the musical elements with such firm authority. —George W. Stowe

Stockholm

(Continued from page 8)

Milan. What was heard, "Gesänge der Jüngling", written during 1955-56 in the Cologne studio by Karl Stockhausen, was meant as an example of how "the atoms of music blow up our old conceptions". A new vocabulary is in use that speaks of "sine tones", "white peal, manufactured by a reverberation generator", "pure tones without overtones produced in any musical pitch", and so on. An observer gets the impression of scientists, specialized in physics, rather than men creating art. The sensations of the strange sounds seem hardly enjoyable at the present stage of experiment. —Ingrid Sandberg

Atlanta Series Adds Rabin, Duo-Pianists

Atlanta.—Marvin McDonald, manager of the All Star Concert Series, announced a joint concert by violinist Michael Rabin and the duo-pianists, Luboshutz and Nemenoff for March 14. This concert replaced the scheduled appearance of the late Walter Gieseking.

The Quartetto Italiano was presented by the Atlanta Music Club, Mrs. Charles Chalmers, president, on Jan. 25. A large and enthusiastic audience gave the artists several prolonged ovations. Their brilliant program included works by Mozart, Neri, Vitali, and Debussy.

—Helen Knox Spain

Moore Opera Shown On Omnibus Program

On Feb. 10, Douglas Moore's opera "The Ballad of Baby Doe", which had its premiere last summer at Central City, Colo., was given on the television program "Omnibus", with Martha Lipton, Virginia Copeland, and William Johnson in the roles of Augusta Tabor, Baby Doe, and Horace Tabor.

Contests

YOUNG COMPOSERS CONTEST. Auspices: National Federation of Music Clubs. Open to composers between 18 and 25 years of age. First classification: for a sonata or comparable work for solo wind or string instrument with piano, or any combination of three to five orchestral instruments, of which the piano may be one. Second classification: for a choral work either unaccompanied or with accompaniment of piano, organ or a group of not more than ten wind or string instruments. Awards: first classification, \$175 and \$125; second classification, \$125 and \$75. Also offered is a \$600 scholarship open to registered or recently graduated composition student. For further information write National Federation of Music Clubs, 445 West 23rd St., New York 11, N. Y.

"ARTISTS OF THE FUTURE" YOUTH VOICE CONTEST. Auspices: Bureau of Music of the Municipal Arts Department of Los Angeles. Open to singers between the ages of 15 and 21, living within the city limits of Los Angeles or attending a school within the Los Angeles school district. Award: \$1,500 in voice scholarship prizes. Deadline: March 23. Address: Bureau of Music, 1306 City Hall, Los Angeles 12, Calif.

Sandra Castaldo has been named the winner of the Frances Anita Crane Music Award, which is awarded by the Coonamessett Music Society of Cape Cod and provides one year's tuition at the New England Conservatory of Music. Myrna Welsh received the second prize of \$100.

David Sprung, French horn player, of Forest Hills, and **Edmund Arkus**, pianist, of Flushing, have been awarded the Queens College Orchestral Society Award. They will perform as soloists with the society at concerts on April 26 and 27 at the Jamaica High School Auditorium.

Winners of the Metropolitan Opera's Great Lakes Regional Opera

Auditions are **Robert Mosely**, first place; **Donald Meier**, second place; **Victoria Harrison** and **Ruth Schoeni**, third place. Mr. Mosely will receive an all-expense trip to New York and the opportunity to sing in the national auditions. Miss Harrison, of Cleveland, has coached with Benno Frank and studied privately with Pauline Thesmacher.

Josephine Busalacchi Rottman, of Cudahy, Wis., won the regional Metropolitan Award in Minneapolis.

Alice Riley, of Chicago, was awarded the first prize in a national singing contest sponsored by the National Association of Teachers of Singing. Miss Riley, a soprano, receives \$500 and the opportunity to audition for the Metropolitan Opera, the San Francisco Opera, and the Chicago Lyric Theatre.

Lucie Vellere, of Brussels, has been named the winner in the International Council of Women Contest for Women Composers. The winning composition is a four-part chorus for women's voices and will be performed at the triennial meeting of the International Council of Women in Montreal in June. The winner received a prize of \$200.

John Foris, of Philadelphia, and **Gregory Stone**, of Van Nuys, Calif., tied for the \$1,000 award offered for the best original composition for the accordion by the Arcari Foundation of Philadelphia.

France Clidat won the Franz Liszt Prize at an international piano contest in Budapest in September.

Recent Issues Of Score Magazine

Recent issues of the noted British music magazine *The Score* have been made available in the United States. Among the articles in these releases are one by Roger Sessions on "Song and Pattern in Music Today," "New Developments in 12-tone Technique" by Roberto Gerhard, numerous articles on Mr. Gerhard in appreciation of his 60th birthday, Robert Craft's article on Stravinsky's recent work in honor of St. Mark, and others of contemporary interest.

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